Anaïs Nin in the Light of Her Father's Love

Anaïs Nin 1936.

Karl Orend

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This book is dedicated to Scarlet.

Some of the correspondence between Anaïs Nin and her father, from 1933-40, was recently discovered. It will be published in 2019 by Sky Blue Press. The editor, Paul Herron, believes Nin and her father did commit incest. The text of this essay does not take any account of these letters, since they have never been publicly available. When the text of this essay was first published it led to the author being banned from Café in Space: The Anaïs Nin Journal by it's editor Paul Herron.

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"Truth is coarse and unfruitful." – Anaïs Nin

"The truth can also be a lie." – Henry Miller

"It doesn't matter who my father was, it matters who I remember he was." – Anne Sexton

"We are cruel if someone refuses to play the role in which we have cast him. We judge a person only in according to his relationship with us." – Anaïs Nin

"I have always been tormented by the image of multiplicity of selves. Some days I call it richness and other days I see it as a disease, a proliferation as dangerous as cancer. My first concept about people around me was that all of them were coordinated into a WHOLE, whereas I was made up of a multitude of selves, of fragments." – Anaïs Nin

"If you want to hit at the very heart of a man, take his kids." –
Henry Miller

"To lie in a diary is the height of absurdity. One would have to be really insane to do that." — Henry Miller

Anaïs Nin & Hugh (Hugo) Guiler.

The bond between parent and child is a sacred one. No gift is more precious than that of life bestowed upon the child by the parent, unless it is the love and protection that should so inevitably follow. In our modern age, the institutions of marriage and nuclear family seem moribund. In many developed countries divorce rates are as high as 70%. The use of children as a weapon in vicious battles between warring spouses is commonplace. The abuse of children is forever in the news, perpetrated by even those we used to turn to most blindly to protect and guide our children – the priests and teachers to whom we have traditionally entrusted their care. The abuse of spouses is regularly reported. Yet society conspires to disguise the abuse of men by their wives both by the shame and embarrassment a man is made to feel at admitting to such treatment and by the constant reinforcement of the idea that only women and children are abused. The favored stance of hardcore feminists is that woman is always a victim of repression and violence by man. Despite the calls for equality for women in society, these calls rarely stretch as far as making women pay child support and giving fathers equal rights over children. Women are assumed to be the parent of choice for a child, the person who should have physical custody. Man is most frequently presumed to be the wrongdoer in the breakdown of any marriage. These ideas, conflicts, and societal norms lie at the very core of the life and personality of Anaïs Nin and the narratives that have been constructed to explain her story.

Anaïs grew up in a home where what we would refer to today as emotional abuse and high conflict marriage and divorce were ever-present specters. The deep suffering this engendered determined her writing career, personality, and reactions towards the opposite sex. Readings of Nin's life in recent decades have followed the predominant paradigm of feminist, post-feminist and post-modernist discourse. Women have written all existing biographies of Nin. Charges of abuse of women once slung stick with alarming vigor. They are almost always believed unequivocally (even if unfounded) because of the depth of fear and revulsion, as well as social and historical programming that lie behind attitudes towards the act. What is usually absent from such discourse is wider context. Biographers and critics select and sift material, make choices based on their own predilection, gender and bias and the expectations of their audience.

In the post-modern age, the need for a coherent narrative to explain actions and scenarios is paramount. What does not fit the pattern imposed by the biographer by his or her own perception and views is

discarded – as is the socially and historically unacceptable, and the things we as people, nations, and human beings would rather have forgotten. Biographers and critics write for a public, and if they are to be successful then their work must pander to a degree to the prejudices of their audience and publisher.

Who, in America today would like to be reminded that until 1935 America, not Germany, was the leading proponent of Eugenics and race theory? Birth control advocate and feminist Margaret Sanger was a radical eugenicist in favor of euthanasia for the "inferior" and weak. America in the 1920s and 30s was often violently anti-Semitic and even as late as 1945 over 800 anti-Semitic organizations existed in the United States. In the early 1930s, Nazis could not understand why some Americans objected to restrictive measures against the Jews since in America racism and racial theory dominated public life, lynching was socially acceptable in many areas, and many Americans believed that Africans, Jews, and others were inferior races, almost vermin. In 1924, the Ku Klux Klan had over four million members. New York was described in the early 1930s as "no longer an American city" but rather "25% Americans and 75% scum of the earth." Women only obtained the vote in America when Anaïs was an adult. To publish literature on birth control prior to 1935 could lead to jail. Such differences in society from what we understand today should serve as warning that appearances are often deceptive and that narratives and history are circumscribed by the age in which they are written and the teller of the tale rather than absolutes.

In order to understand the lives and work of writers such as Anaïs Nin, we should seek to challenge accepted notions determined by late twentieth century feminist paradigms and revisit their lives and work within a wider and thus more historically complex pattern. That Anaïs suffered enormously from her family life, the traumas and abuse she suffered, is indisputable. Understanding the true nature of the abuse and the effect it had upon her allows us to gauge the depth of her suffering. It also teaches how easily the abused can become perpetrator in succeeding generations. It serves as a warning against simplistic notions of woman as always innocent. It highlights the fact that cruelty is often excused or justified if it does not fit into society's myth of woman as perpetual victim and man as perpetrator.

Joaquin Nin y Castellanos, father of Anaïs Nin, fled from Spain to Cuba in January 1901, allegedly to avoid the scandal caused by the seduction of one of his students, Ysolina.[ii] This statement alone brings social judgment upon him. It evokes betrayal of trust and philandering. Yet Joaquin was barely 20 years old at the time. Ysolina was less than four years younger. She never lost the affection she felt for the young pianist and never had a bad word to say about him. Their separation had much more to do with the attitude of severe Spanish Catholic parents than any sense of wrongdoing amongst themselves. Her brother would later marry Joaquin Nin's sister.[iii]

Joaquin met his future wife, Rosa Culmell, in a music store in Havana. She was the eldest daughter of successful businessman Thorvald Culmell Christensen and Anaïs Bourdan. Thorvald was the Danish Consul to Cuba. They had nine children, five daughters and four sons. Rosa had acted as a surrogate mother to her siblings, ever since her mother had been ejected from the family home when Rosa was 15. Thorvald had been distressed by her adultery and sought to protect his children and position from scandal. Rosa's mother would subsequently have many lovers. Rosa was, by 1901, desperate to escape from the family responsibility and social stigma of being single. She dreamed of being a concert soloist (mezzo-soprano). Rosa had been educated in both New York and France and spoke fluent English, Spanish, and French. Her future husband spoke Spanish, German, and French, but never learned English.[iv]

At the time she and Joaquin met, Rosa had long passed the age at which one was expected to marry. She seemed destined to be an old maid. The wealth and importance of her father only assured her social status in Cuba to a degree. At the time of their meeting, Joaquin was some 8 years her junior, getting by with help from his Castellanos cousins.[v] For Rosa, it was love at first sight. Joaquin was attracted to both Rosa and her sister, Edelmira, who accompanied her that day. Eldemira would later marry US naval officer Comdr. Gilbert Chase, who was subsequently stationed at Brooklyn Navy Yard, Henry Miller's favorite place to visit as a child.[vi]

As he got to know the sisters, Joaquin realized that Rosa had the drive, decisiveness, courage, and determination that he wished for in a wife. He was captivated by her obvious obsession with him and her promise to do everything to help his career. The couple determined to marry. At first, her father was opposed because of Joaquin's lack of

Rosa Culmell, mother of Anaïs Nin.

wealth and young age, but he relented. Following their first joint concert together in Havana on April 2, 1902, they were married on April 8th. Joaquin believed that he was a musical genius, destined for greatness. He was not alone in this belief. Rosa believed in him intrinsically, as did his teachers. Rosa had ambitions, but in the end her talent was not in the same league as his. She made it her self-imposed priority, as was the norm in Hispanic society, to ensure the success of her husband, and focused on her role as wife and future mother to their children.

The marriage between Joaquin Nin and Rosa Culmell was troubled from the start. Joaquin had been brought up pampered, proud, and spoiled, yet he felt insecure about his heritage. He was a perfectionist, a dandy, fastidious, methodical, anal-retentive, and highly cultivated – certain of his great gift and calling. He loved luxury and believed he was descended from nobility. Yet he was also witty, curious, charming, a fine storyteller, and greatly imaginative. Joaquin loved logic but was a mythomaniac, given to telling harmless lies. At times, he had a Rabelaisian humor, and he was a free thinker. Further, he was a prankster capable of being great fun, acting out jokes and pantomimes, and mimicking others behind their back. He could be selfish, narcissistic, but also child-like in his innocence and demands. Joaquin loved beautiful things and could be a terrible snob. Rosa supplied his need for a maternal love. She had given him the impression he was her world and she would be a good wife in the Hispanic tradition. He was often dependent on her for practical things and expected total devotion. As was common in the day, Joaquin believed some people were born part of a spiritual aristocracy. He felt himself to be chosen for great things and thus destined to be seen and treated as exceptional.

In keeping with Hispanic norms, Joaquin Nin expected to be the head of the family, even if it was his wife's father's money that initially kept them afloat. A large dowry and family support was only to be expected. He had by current standards saved her from disgrace by marrying her and given her an entrée into the world of music she craved. Rosa had been used for years to being undisputed mistress of a wealthy household – "a tyrant with a heart of gold."[vii] She did not take criticism lightly and fought her husband for domination from the very start. Rosa was known for her quick temper and manipulation, her sarcasm and biting comments, persecution of servants, and indomitable will. She was used to having her own way and was not an easy woman to live with or to love.

Three children followed the Nin-Culmell family move to Europe as Joaquin moved slowly but surely towards a highly successful musical career.[viii] Although it would take him some years to achieve international renown, those who seek to minimize Joaquin Nin's achievements are misguided. He was eventually to become a friend and collaborator of several of the greatest musicians of the early 20th century, including Pablo Casals, Segovia, de Falla, and Paderewski. Like his son and namesake after him, Joaquin Nin was later elected to the *Légion d'honneur*, France's highest award to a career musician. Joaquin, from the earliest days of his marriage, worked hard to establish his reputation. He often attempted feats unusual for a man of his years. Not only did he try, while still in his twenties, to found national institutions for Cuban music, compose extensively, and tour widely and increasingly successfully, but he also became an author. As a young girl, Anaïs would often recall her father writing long manuscripts by hand in Spanish and French. Rosa would then collate the pages and type the manuscripts for him. The moments of closeness between Anaïs' parents were associated in the mind of their young child with performing music together, time spent with their musical and society friends, and in the composition of books. Joaquin would publish several articles, and his first book, *Pour l'art* would appear in Paris in 1909, when he was 30. His second book, *Idées et commentaires* appeared in 1912.[ix] It was in response to his vocation as an artist that Rosa showed love, patience, and tenderness towards her husband and gave him practical support. In their everyday life they were often at odds, their temperaments unsuited and their ideas and personalities conflicting. Anaïs came, by watching her parents, to associate the expression of deep love with the practical support of struggling artists or with fostering a writer in the act of creation.[x]

During the early years of their marriage, Joaquin and Rosa traveled between Paris, Berlin, Cuba, and Brussels to further his career and to visit their families. Joaquin prioritized his career, as Rosa had encouraged him to do. But, Rosa had another agenda. As she was growing older, within her cultural frame of reference, she decided to have children, an essential attribute in a Hispanic Catholic family, without Joaquin's consent.[xi] Joaquin was only 22 when Anaïs was born. He had three children by the time he was 29.

Rosa was by nature intensely maternal, but also possessive, jealous, and insecure. This was in part a response to her upbringing, extended care of her siblings, and her failure to find a husband for so

long. She was also traumatized by her mother's many affairs. Rosa was inordinately conscious of being the wife of a handsome and highly cultivated artist of uncommon gifts, who was nearly a decade her junior. She felt deeply uneasy around other women who might threaten her marriage. Since her whole life had been dominated by the breakdown of her parent's marriage, and her mother's adultery, she was especially vulnerable to fears of betrayal, affairs, and divorce. Joaquin was often away on tour. Women adored him. Henry Miller, trained as a pianist for 17 years, spoke often of how in those days music was allied closely to sex. Women commonly flocked to see musicians, immensely prized the ability of a fine pianist, and flooded them with attention.[xii]

Joaquin and Rosa fought often at home as a result of her fears. She accused him of living a double life, of being chivalrous and "a prince" in public, while behaving badly and rudely at home. Rosa Culmell had a vicious tongue and often during their arguments threw Joaquin's debt to her family in his face. She implied (falsely) that he had had neither breeding nor manners before meeting her, and that he owed his achievements to her support and her father's money. Joaquin tried to put on a brave face. He was charming for visitors and those he met through his work. He buried himself in his studies and compositions, in books, and in hobbies such as photography and science. When Rosa was sick, he would try to cook for the children and was capable of great tenderness. He loved his children and often was sad at his estrangement from them due to his absences on tour. Anaïs knew just how to make him melt and forgive her for anything. Joaquin knew full well that all the money in the world could not buy the success he was achieving on his own merits. He also knew his talent spoke for itself and that had Rosa's family not been so supportive, a young man of his gifts would have been a highly prized addition to almost any family.

Anaïs would later remember many arguments during her youth and her seemingly endless tears, yet she was too young to understand why her parents were fighting.[xiii] In all her later published accounts, it is the horror of constant battles between parents that dominated her memories, as well as her father's abandonment and alleged abuse of her. Yet there are several indications that Anaïs had many happy memories from her childhood before Joaquin departed, which were eventually pushed in the background by her trauma of separation. It is very clear that she loved her father unreservedly as a small girl and was in many ways closer to him than her mother. Joaquin was appointed *Professor Emeritus* at the *Schola Cantorum* in Paris

and Brussels in 1908, a prized distinction, and moved temporarily to Berlin, a necessary staging post for any professional musician. In 1909, he would be appointed *Professor adjoint* at the New University of Brussels, where Anaïs retained many memories of her time in the suburb of Uccle. Joaquin was not in close proximity to his children much of the time. He was absent for much of their childhood, yet such a relationship was not uncommon for the day, as parents often sent their children to boarding schools, relatives, or to other countries for months or years at a time. Rosa became the center of their world, and she was immensely protective and close to all of them. The fights between the parents left each of the three children to side instinctively with their mother, whom they knew better. Yet Anaïs loved her father deeply. Each of the children would with time develop one of Joaquin's gifts and passions and make it a fundamental part of their nature – Anaïs would become a writer, model, and dancer, Thorvald inherited his father's love of science and violin, and Joaquin Nin-Culmell became a distinguished composer and pianist. Thorvald was from an early age introspective and soon grew to be distant from all the other members of his family.[xiv] Joaquin Nin-Culmell was a difficult child, given to endless pranks, bad behavior, and back-talk. He showed classic signs of a child who is disoriented by lack of paternal presence and craving attention.[xv] Rosa found him difficult to cope with, and as seemed natural to her since she and her sisters had worked in unison to hold their fractured family together, Rosa would enlist the help of Anaïs as oldest daughter to become a second mother and caretaker to her brothers. After the failure of Rosa's marriage, she would often alternate in treating Anaïs like a naïve and sheltered young girl and as a sister-figure to whom she would confide secrets and from whom she would ask advice that would have better been requested from an adult. Anaïs would receive confused messages and eventually become both her mother's protected frail child and her unwitting accomplice in defining both the relationship between Joaquin and his sons and the nature of his alleged crimes. From her earliest years, Anaïs began to associate with the role of mother and protector and to see that in order to avoid conflict in marriage one could not speak openly. She soon grew old and burdened beyond her years, despite her naïveté and weak constitution. Decades later Anaïs would refer to her marriage with Hugh Guiler, who refused to release her from her promise to never divorce, as a "prison" and "trap." Deeply insecure and shy, Anaïs would, as a young girl, adopt a personality of constantly trying to please. If she thought the truth would cause pain, arguments, or

suffering, she lied out of a self-imposed need to protect herself or others and ensure harmony.

Joaquin was a disciplinarian, as were most fathers of the day. Children were usually physically reprimanded for misdemeanors and insolence. Joaquin is usually referred to as a man who beat his children. If the word were changed to "spanked," the whole connotation would be different, though the act might have been identical. Yet he was first a stranger in his own home. He was a man who was achieving greatness in his career, as his wife had encouraged him to do, only to return home to find his children being turned against him, himself being belittled in front of them. There were endless accusations against him by his wife – ranging from attacks on his manners, background, and personality to sexual humiliations and constant allegations of adultery. Rosa always attributed everything bad or imperfect in the children to the Nin genes – the Nin lies, the Nin temper, the Nin extravagance, the Nin stubbornness. The only supporting evidence we have of Joaquin as a philanderer in these early years is the word of his wife, who was intensely jealous and insecure by nature, and that of his daughter Anaïs, who was led by her mother to believe all her life that her father's adultery and abandonment were the cause of all their sorrows and humiliations. It is clear that Joaquin was immensely attractive to women, and yet he was also obviously well liked and loved by many of his colleagues and friends.[xvi] To them he was a man of enormous charm and humor, a loyal friend, and a great artist. If Joaquin were unfaithful to Rosa before he met his second wife, Maria Luisa Rodriguez (Maruca), such behavior would at the time have fallen within the social norms of people of their background passing through a marriage that was increasingly becoming a disaster. Spanish Catholic opinion on the subject was unspoken but known by everyone – better to have an affair than to divorce.[xvii] This remains the norm in most traditionally Catholic countries to this day. In the context of the age, Joaquin's behavior would not have been considered abnormal given the constant attacks upon him by his wife. In fact, Joaquin performed with his wife and encouraged her career. Any failure to establish herself as a leading artist over time was due to her own lack of ambition, confidence, and talent. He often seems to have worked with her closely on music and to have encouraged her singing whenever possible.

Joaquin did have within him a disciplinarian streak just as Rosa did, though their methods were different. When he sensed his children

had behaved badly, he used corporal punishment, as parents usually did until recent decades. Because Rosa tried everything to stop him, he took to locking her out of the attic room where he administered his punishments. Rosa, always dramatic, screamed and yelled while he hit the boys with a hairbrush or cane.[xviii] Anaïs would for many years repress her memories of these events. She claimed years later that "I would do anything to keep him from lifting my dress and beating me." Decades later, in therapy, Anaïs would reconstruct what she says happened in that attic room in Uccle in the suburbs of Brussels:

> My father has taken me up to the little attic room to spank me. He takes my pants off. He begins to hit me with the palm of his hand. I feel his hand on me. But he stops hitting me and he caresses me. Then he sticks his penis into me, pretending to be beating me. Oh, I enjoy it, I enjoy it. In and out, in and out, with my ass exposed, my pants down, he takes me from behind. But my mother is coming up the stairs. We have no time. I clutch at him, suck him in palpitating. Oh, oh, my mother is coming up the stairs. My father's hands are on my ass – hot – I'm wet – I'm eager, eager. Open, close, open, close. I must feel him all before she comes. I must shoot quickly – stab once, twice – and I have a violent orgasm. *I believe this really happened.*[xix]

The account is harrowing and seemingly a clear-cut example of incest/rape. Yet Anaïs goes on in the very next sentence; "I do *not* believe my father penetrated me sexually," which is in direct contradiction of the extensive and harrowing description just given. As if realizing the contradiction and the lie within, Anaïs suddenly equivocated, almost desperate not to be disbelieved, "I believe he caressed me sexually while or instead of beating me." She constantly shifts ground before our eyes and yet the account she wrote of the sexual act is so powerful because of her gifts as a writer that it appears true.[xx] It should be remembered Anaïs was later a highly proficient and sought after writer of erotica and pornography.

Given everything we know of Rosa and of human behavior, it is difficult to believe that a man could have repeatedly raped his daughter

as his wife stood on the other side of the door —at least not without causing the child to suffer serious injury that would have been detectable by a mother who was intensely protective of her children. At no time in her *Early Diary* does Anaïs refer to sexual attentions perpetrated upon her by her father. Rosa and her other children at no point alleged sexual abuse or incest by Joaquin Nin, nor would Rosa have ever tolerated it.[xxi] The later insinuations by Anaïs that Joaquin at times had affairs with his students and women younger than himself, even if true, are also questionable condemnations from his daughter Anaïs, who was eventually herself to become a multiple adulterer, bigamist, and notorious seducer of young men.[xxii] In the 1930's and later, Anaïs would sometimes bed three different men in one day. In the early 20th century, age-different relationships were the norm, with a man typically being expected to be a decade or more older than his wife. The allegations against Joaquin need to be seen in the wider context of Anaïs Nin's childhood traumas and adult experiences and potential new interpretations of her later claims against her father.[xxiii]

Anaïs later recalled "in the house alone there is always war. I am continually aware of the battles."[xxiv] Nin's biographers have usually accepted Anaïs' claims about her father with little hesitation. Their narratives, bolstered by recent literature on sexual abuse of young girls and feminist ideology are suffused with sentences and quotes, minor details (all derived from Anaïs) that accumulate to construct a picture of a man who was endowed with a rabid streak of "coldness, sadism, unspeakable cruelties, and cynicism." Yet there is clear evidence that Joaquin loved Anaïs and was deeply concerned for her when she was ill. The claims that he referred to her as an "ugly little girl" when she was small have not been substantiated by anyone else.[xxv] Even if said it might have been said jokingly while the highly-strung and over-sensitive child took it seriously. Anaïs was severely ill with appendicitis from October 13th 1912. Biographers portray Joaquin as being resigned to her death, while an almost saint-like Rosa "never left her bedside." Criticism is implied. Yet Rosa was a devout Catholic who believed in miracles and prayer, while Joaquin was a realist and a scientist who had been told by more than one doctor that his child would certainly die. He had no reason to doubt the medical advice. Rosa believed St. Thérèse de Lisieux had intervened to save Anaïs.

The Nin family moved to the town of Arcachon, an artists' colony and health resort on the coast, on February 21st 1913 to help Anaïs' recovery.[xxvi] Rosa was as ever paranoid and jealous, and it may

have been that the rupture in the marriage that came soon after their move was precipitated in part by Rosa's attacks on Joaquin following Anaïs' recovery from almost certain death. It is possible that this caused a defining crisis in which the religious differences of the parents took center stage as Rosa implied in one of her vicious attacks that Joaquin did not love his daughter because he had given her up for lost instead of fighting and having faith.

In Arcachon, Joaquin was close to the Rodriguez family. They owned the Romeo and Juliet Cigar Company in Cuba. He began to tutor their daughter Maruca. They were his patrons. Rosa soon became obsessed with Maruca, implied Joaquin wanted to bed her, and tried to exclude her from spending time with with Anaïs.[xxvii] Soon Maruca fell in love with Joaquin. He reciprocated her feelings. Her family was told and was naturally concerned. Yet there is no evidence Joaquin began a sexual relationship with Maruca. The Rodriguez family obviously held Joaquin in high esteem and did not see his motives as sordid because they neither ceased to be his patrons nor did they denounce him. They requested that he put his life in order and that he cease to see their daughter until things were resolved. They betrothed her to another man as a precaution against scandal.

It is probable that Joaquin revealed to Maruca's father the depth of his unhappiness with Rosa and the fact their marriage had been troubled for years. Joaquin was to the Rodriguez family a highly gifted artist, author of two books, and an honorary professor at three esteemed music schools, with friends in the music world at the highest level. They certainly did not see him as worthless or beneath their family, but rather a highly successful young man who had he not been married would have made a fine match for their daughter. Joaquin soon left for Uccle to sort out his affairs. Rosa, as a devout Catholic, and to punish Joaquin, would not have countenanced divorce. He knew he was left little option but to leave her and insist on a separation. They chose to lie to their young children and tell them that he was obliged to tour for a long time. Joaquin could have provoked a divorce at this time, but he chose not to for their sakes. It was an act of generosity towards Rosa. Instead he told Rosa that she and the children should move to be with his parents in Barcelona, where he arranged for them to be taken care of.[xxviii]

Joaquin had been very loving to his daughter recently, spent more time than usual with her, and kept encouraging her to get well and be strong. His love and attention had a lot to do with her recovery and

ARCACHON (Côte d'Argent). - Les Bords du Bassin et le Casino de la Plage.

instilled in her a perfectionist streak as she tried to live up to her father's aspirations for her. When he left, she had a premonition that she was losing him and became hysterical with grief. Joaquin would write to Rosa a month later telling her he had removed his possessions from the Uccle house and that their separation was permanent. We do not know if he refused her extra financial support or if she in her pride refused to accept it since his money came from Maruca's family. She would refuse aid from her own family. Joaquin made it clear he wanted to have an active role in his children's upbringing. Rosa would sell everything else that remained in Uccle and decamp to Barcelona.[xxix] Her family offered to help her return to Cuba, but Rosa was proud and refused.[xxx]

Anaïs was deeply traumatized by the departure of her father. She became obsessed with fear of abandonment to the point she could not bear for someone to leave the room, or for her doll (a gift from Joaquin) to be out of her sight. Anaïs could be reduced to prostration by the mere idea that someone might go away and never return. The depth of her distress and trauma cannot be overestimated, showing her deep love for her father. Joaquin's parents cared for their grandchildren well, and Anaïs especially loved her grandmother. She had many happy times in Barcelona, and yet always needed to believe that her father would return. She missed him dreadfully.[xxxi] Joaquin made it clear he wanted to maintain a close relationship with his children and wrote to Anaïs often, as he would do for the rest of his life. Joaquin told her that one day she would when older understand why he had to be absent at this point in her life. He encouraged her with her studies and gave her advice on her education.[xxxii] He also gave instructions for the children to be brought up as French and attend French chapel. Rosa defied all his wishes and would initially insist on her children be immersed in Spanish, and later English. Rosa would systematically countermand or ignore any instructions from Joaquin concerning their children. For the rest of his life, Joaquin would reach out to Anaïs and try to maintain an active role in her life. He would try to see her, yet be refused access by Rosa. He would often later lament to Anaïs that he was being estranged from his sons and that they were brought up to not know him or care about him, thanks to Rosa's negative comments and refusal to admit him. At times, he wrote less frequently, realizing that Rosa often censored his letters and their replies.

Joaquin would not see Anaïs again for nearly a decade because her mother refused permission. He only did so following Anaïs' marriage and relocation in Paris, where he then lived. When Rosa

82 ARCACHON. — Villa « Les Ruines ». — LL. SELECT

eventually moved her family to New York, where she had both contacts and family, the claim is usually that it was largely for financial reasons and for fear of War. Yet repeatedly Anaïs in her adult *Diaries* states that this was a deliberate act of cruelty on the part of her mother designed to break all contacts between Joaquin and his children and cause him pain. Joaquin detested and feared America, could not speak English, and never traveled there professionally. America was also soon separated from Europe by World War One. What could cause him more anguish than to remove his children to a country he would never visit, bring them up in a language he could not speak, in a culture he disliked, and then refuse him permission to invite them to Europe or Cuba for a decade. In addition, Rosa refused to allow the children to meet Maruca and then denigrated Joaquin and the Nin family on an almost daily basis while controlling all contact between him and his children. She ignored all his wishes for their education and upbringing, going against them with fierce deliberation. The punishment Rosa had devised for Joaquin (and her children) was extreme, but hardly uncommon in a case of "hell hath no fury like a woman scorned."[xxxiii] Although she was causing Joaquin and her children great distress and trauma, Rosa would always blame Joaquin and never attributed any wrongdoing to herself. She was, on the contrary, "protecting her children" and sacrificing herself for them. Anaïs tried desperately to maintain contact with her father. All of her *Diaries* and her books in a sense grew out of her attempt to communicate with him, to win him back and "ensorcell" him into returning to her. Like many children involved in divorce or separation, Anaïs came to blame herself. She also believed her father might not love her because she was not beautiful or deserving of his love.

Anaïs arrived in New York with her family on August 11th 1914. She began her diary in French as a letter to her father upon her departure.[xxxiv] It became for her a lifeline to a father she loved and a world that she had loved and which had been lost. Anaïs did not feel at home in America and found it threatening and hostile for many years. The diary also became her companion when she felt lonely – a feeling she was to experience over decades even when seemingly surrounded by people. Anaïs was deeply insecure, shy, introspective, and fearful, and she took refuge in the world of imagination, a world of her own creation.[xxxv] She soon began to define her own reality – that her father was a great artist who loved her and one day would return, that she was a patriotic French girl, like Joan of Arc, that she was a writer like

her father. Anaïs was traumatized by the insecurity she had suffered, the constant sense of loss and movement. She tried desperately to show she loved her father and to remain close to him under a daily brainwashing from Rosa about his alleged faults and "crimes." Anaïs decided shortly after her arrival to "not have any friends and not to be attached to anyone outside my family." Anaïs would with time come to be a master at creating the illusion of intimacy while deceiving all who were closest to her. She eventually ended as a bigamist with two completely separate lives and sets of friends who had to lie daily just to get through her "life on the trapeze." Those who recall Anaïs can rarely agree on who she was or what she did or thought. She was in constant flux, illusive, craving intimacy and love and yet paralyzed by a fear of its loss. For the rest of her life not one day would pass when she did not deceive someone, including herself. Her life became a labyrinth and a prison, constructed of lies and fragmentary selves. Anaïs later said:

> The first person I gave myself to, my father, betrayed me, so I split. Ultimate giving is fatal. I split, split, split into a million small relationships. And I seek split beings, divided beings. (*Diary* IV 139)[xxxvi]

In New York, Rosa aged quickly and was unsuccessful in starting a singing career. Over the next few years, she would become a purchasing agent for wealthy Cubans and rent out rooms in her home to cover the family expenses. At times, money was scarce; at others Rosa did better, even for a time opening a small office and hiring an assistant. Anaïs would be her unpaid secretary for many long years in her teens. Anaïs and Joaquin Nin-Culmell recalled them being very poor. Anaïs claimed they broke up old orange crates to burn because they could not afford fuel. This is highly misleading. Their situation, mixing with wealthy people (including the president of Cuba's family), musicians, and having a middle-class life was hardly a step down from what Rosa had been used to. Compared to most European immigrants in those years, they lived in comfort at a time when in New York tenements people often lived twenty to a room and went without necessary clothing or heat.[xxxvii] There were regular gatherings at Rosa's home.

Joaquin tried to keep in touch with his children, regularly sending them books, letters, and gifts.[xxxviii] For some time after his

departure, the mere sound of music had been enough to reduce Anaïs to tears. She was unhappy at school and made only one close teenage friend, Frances Schiff, who dreamed of being a writer. The gradual pressure of school, absence of French books and speech, and constantly being surrounded by Spanish and English forced her eventually to give up French as her first language. Eventually she wrote her diary in English and adopted this as her language of expression.

The Early Diary of Anaïs Nin begins on Saturday July 25th 1914 with a last look at Barcelona. Anaïs was sad to leave and had loved being in Spain and close to her grandparents. She became "sadder and sadder" to leave her grandmother behind. She was effusive about her mother "so sweet, so good, so lovable." Soon after she writes "Dearest Maman, oh I love you, I love you, I will do anything for you." But she also writes of her father, "no one can compare to my Papa, no one plays like him, no one can imitate him." She often thinks of her father back in Paris, "Papa so far away." During her first weeks in New York she cried and cried, and daydreamed of sailing back so Spain.

The *Early Diaries* show a complex, idealistic, naïve and tormented young woman who is deeply under the influence of a domineering and possessive mother who has a very firm control on her children's lives, perceptions, and ideas. The letters of Joaquin Nin have never been made public. All indications from Anaïs' own comments and accounts show a man who tells her of his love, struggles to retain some modicum of impact on her and her brothers' education and laments the loss of his family and his distance from them. Anaïs continued to miss her father profoundly in New York. She wept daily, dreamed of him and missed him more than words can say. Sometimes when she writes of his absence she breaks down and cannot continue:

> One day at the window, where I have so often wept... I saw the one I love, the one I adore, suddenly appear. Full of love, I rushed into his arms...What joy! What happiness! The sweetness of a father's kiss...No one but God knows my bitter sorrow. My dreams are always about Papa...my heart weeps and weeps again. Tonight I am sadder than ever and my sorrow is greater still. I am too sad to continue. (*Linotte* 16-18 October 1914)

On November 14th, 11 year-old Anaïs wrote:

> Maman asked me which of the two I loved more[xxxix] and I answered: I love you first of all for being my Maman, then I love you out of gratitude because you took care of me, whereas I love Papa because he is my Papa. (*Linotte*)

Anaïs dreamed of her father when she took communion and her dreams of him came to have a religious import. She identified him with God, her savior. She constantly imagined him returning. She was jealous of other girls she saw with their father. Anaïs frequently suffered from deep depression. She and Thorvald sometimes acted out plays that were so sad her brother Joaquin burst into tears. That year Joaquin spent Christmas in Arcachon with Maruca and her family. Anaïs thought back that this was the place where "Papa left us and didn't come back . . . the family is ruined and Maman has to sing in order to earn a living . . . if I go on I shall cry and I mustn't do that."[xl] Yet on Christmas Day Anaïs imagined that having her father near her would have been "paradise." That night she dreamed of Joaquin's homecoming. Joaquin sent her "beautiful magazines from Christmas." When she read them she cried.

On New Year's day 1915, she asks her diary,

> Why does the thought of Papa make me so sad? Perhaps because I want so much to have him near me, I want so much to give him a long, tender hug as I see other children do. I cry because I think who is it who keeps Papa from being here with me? Is there someone dearer over there, who holds him back? How many times have I asked myself that question. I think that might be it . . . so I can understand that Papa might love an intelligent girl more, someone with the right kind of ideas who might have taken my place. I cry and get into the state of sadness I have already described in my Diary.[xli]

Anaïs was profoundly unhappy, distressed, depressed, and traumatized, yet "I manage to conceal it and no one sees or guesses."[xlii] Anaïs was under such stress that she could not understand her own feelings and state of mind. She feared already at the age of 12 that she

was "crazy," a "madwoman." "I must wear a smile so as to not make others unhappy," she decided.[xliii] Every night for months, Anaïs wept for her father and imagined him with her "but I don't want Maman to know." During communion she often heard her father's voice. When her mother sang she remembered her father accompanying Rosa. She choked back her tears. Yet Rosa impressed Anaïs constantly with notions of duty and sacrifice, God's will, "doing my duty as I should." "Papa never leaves me, I carry him in my heart. Papa has written me several letters and sent me packages of newspapers and a grammar."[xliv] "I don't play, I think sad sweet thoughts," she would write on April 17th 1915. Five days later, she wrote to Joaquin to tell him that she wanted him to come to New York "not as a concert musician, but as a father who is awaited and longed for." She wrote to her father often. He replied regularly, sent her gifts, and gave her lessons by post.

May 16th 1915 was two years since her father left her in Arcachon. She felt the anniversary as a "betrayal," a word Rosa had instilled in her mind. Yet that day Joaquin had asked a friend to call at the house and via him sent elaborate gifts for his children and asked the friend to tell them how much he missed them, how important that anniversary was to him. Thorvald got a fine camera, Joaquinito an expensive stickpin, and Anaïs a luxurious leather purse with her initials on it. She was "mad with joy." Joaquin wrote Anaïs how much he loved having her letters. He also sent the children photographs of himself. To forget her sorrow of separation Anaïs read more and more and wrote incessantly. Almost every page of her diary at this point shows her love for her father.

In October 1915, Anaïs reflected on the breakdown of her parents' marriage. "Papa was severe and often Maman tried to intervene. They have two different personalities, they were not meant for each other. . . ." She worried that it was her fault, as most children do. All her mother's caresses "cannot console my broken heart." Divorce was, Anaïs wrote, echoing her mother, "a disgrace." She reflected that not only parents were made unhappy by divorce: "What happens to the children?" A picture of Joaquin stood in her bedroom. Her parents were arguing by mail. "Maman cannot notice my sadness," she wrote. "My brothers, they seem like strangers to me." Self-
---loathing frequently creeps through. Anaïs recollected that as far as she could recall she had been deeply upset whenever her father left home on tour. Christmas was hell, "a Calvary for me" without him.

Often Anaïs felt numb, emotionless, overwhelmed, and she cried or was deeply depressed. At times, she felt very bitter and lonely because she had to hide her feelings from everyone except her diary and even then had to be careful lest Rosa read it. She faked happiness, but inside was tormented and alone. "I don't feel anything, I dream." To be "more unhappy would be impossible." When Anaïs wrote to her father, she "imprinted a little of my soul on each page. . . . Papa tells me to preserve all my literary efforts."[xlv] Sometimes Anaïs' letters to her father ran up to 20 pages. He replied in kind.

Often during 1916, Rosa reprimanded Anaïs and found fault with her; they argued. Rosa called her daughter "a bad lot." Anaïs became subject to tempers and rages she could not control. Meantime she tried to be normal, to do her duty, to "hypnotize the cat." She feared herself becoming "ugly and mean." "I always have an insult on the tip of my tongue and a big black spot in my heart." Joaquin wrote to her constantly and sent friends with gifts often. On February 13th 1917, Mr. and Mrs. Sentenat brought Anaïs a letter from Joaquin, a prayer book, rosary, and five dollars to spend on whatever she wished. Traces of Anaïs' letters to her father included in her *Early Diaries* ask his detailed advice, draw parallels between them. She recalled their happy times together and that he had told her "art is everything that is beautiful." She asked his advice about becoming a writer and to explain his own work. By August 1917, Anaïs who had been writing continuously planned to found a magazine. On January 8th 1918, she lamented in a letter to Joaquin that she kept speaking of herself to him but "I don't know anything about you." She told Joaquin that she resembled him very closely in every way from what others told her.[xlvi] At the start of 1919, Joaquin for the first time went silent suddenly and Anaïs sent several letters without reply, perhaps due to the confusion at the end of War or his absence on a long tour.[xlvii] Anaïs was still given to deep depressions, mood swings, tempers and sudden weeping.

Joaquin resumed contact on April 22nd 1919. It is clear that he and his mother had visited Belgium, and that he was unaware that Rosa had withdrawn Anaïs from school to assist her in her business. On April 25th, Rosa told Anaïs the story of how she and Joaquin had met. Yet the story as recounted by Rosa has disturbing overtones and speaks of how Joaquin "had fallen in love with a young girl who was his pupil and wanted to run away with her." This story as told by Rosa reinforced in Anaïs' mind the notion of Joaquin as a seducer of young women pupils who was forced to flee because of his disgraceful actions. A parallel to

Maruca was obviously intended.[xlviii] Rosa told Anaïs that "artists don't make good husbands." Anaïs was barely 16. She was pale, had almost no friends, and was sure she had "two personalities, which are very different." At times she felt the desire for total oblivion, "an emptiness I had never felt."

In June 1919, Anaïs told her father that a family friend, Mrs. Quintero, Joaquinito's piano teacher, would be visiting Paris and had agreed to visit Joaquin and tell him about his daughter at first hand. The negative connotations Rosa had instilled regarding the Nin genes surfaces. When Anaïs is less than perfect she is having "a Nin attack." Yet Anaïs saw herself again in June 1919 as "a faithful copy of Papa."[xlix] Her mother did not consider her a writer, as Joaquin did, but rather "a daughter to be married off." Anaïs was desperate to have some literary success to release her from that expectation. Rosa had obviously done nothing to forge a bond between Joaquin and his sons. He became bitter about it and in July 1919, wrote Anaïs "they will be sorry to have been so lacking in courtesy to their father, who has never done anything wrong in his relationship with them."[l] Anaïs tried to explain to her father that she loved him "more than other girls love their fathers" but that his sons' behavior was natural because they did not remember him. Thorvald was, she said, egotistical and selfish and did not know how to write a letter. Joaquinito barely recalled his father and was the type of person who could only love the tangible. He didn't understand why someone should be pained by something he could not comprehend. She urged him to try to win their love and assured him that her love was unchanged. Anaïs associated love with music and writing, "gay at times, infinitely sad at others." At times Rosa added to her suffering when she expressed her own bitterness; "Maman said yesterday that she is disgusted with life, so am I too." There were also many quarrels among Rosa and her extended family. Anaïs was keeping house for Rosa, looking after her siblings, plus working as an assistant to Rosa in her business.[li] Anaïs was encouraged to think about marriage, but her mother pushed her away from notions of an artist or Catalans like her father as a suitable match.

Rosa told Anaïs, "men are selfish." Anaïs said that if she believed all her mother's diatribes against men she would end up "an old maid." Anaïs hated the endless work. She swept so often the broom hurt her hands but guilt forbade her to stop. Anaïs' brothers sometimes forgot she was their sister: "they think of me as a second mother, whose sole duty is to take care of them." When Anaïs felt weak, "Maman answers that all men are selfish and lazy." Anaïs spoke of "Maman's bad

image of marriage," yet it is clear Rosa was planning to marry Anaïs off to help her circumstances, planning to make her a débutante in Cuba. Anaïs wrote to ease her pain and loneliness, her suffering, but hid her real feelings from Rosa. Anaïs saw marriage as noble and ideal in contrast to Rosa's jaundiced view. She dreamed her future husband, her Shadow, would be a writer and she would help him achieve great things. In September 1919 when reading a story, Anaïs came across a woman who when angry said vile things just to cause pain. She worried it was, as Rosa had told her "a Nin trait." To comfort herself during housework, Anaïs even began to tell stories to the plates and dishes as she washed them. Anaïs was sometimes ill, often depressed, temperamental, and angry. A family doctor told her she was "sick with worry" and stress. Anaïs had for years been lying often to keep up appearances, to exercise her imagination. Even her brothers taunted her that she was a liar. By October 1918, Anaïs had taken up photography in imitation of her father. She told him to look at photos of her, where he would recognize the Nin hands. That same month she admitted that she was composing stories where "the words came all by themselves."

Mrs. Quintero had given Anaïs glowing reports of her father, which made her "proud, happy and grateful" Quintera brought back photos of him and his house. Joaquin had told Anaïs that to him her letters were "sunshine and happiness." Mrs. Quintera said it had been an honor to meet him. Anaïs wrote that they shared a common bond and thanked God for "filling your life with Art, to take the place of the other great happiness you are missing." She meant his children.

Joaquin was aware of all the slights against him on the part of Rosa, of her continual denigration of him and his family. At times he felt sad and while not criticizing her directly wrote innuendoes that hinted at his suffering and Rosa's part in his unhappiness. Joaquin said there were many things he wanted to tell his children and would tell them one day. For now he could not – they were too young. His attitude is in stark contrast to Rosa's outspokenness on the issue. When Anaïs asked Rosa what her Papa was referring to Rosa became bitter. She said Joaquin wanted to malign her – "you don't know your father's skill at writing. He can make anyone believe whatever he wants, even lies." Rosa told Anaïs that Joaquin had "lost all his rights over you since he deserted you." "Your father never loved his home, he was always with his friends and strangers. Also he made our life very unhappy because he was so very brutal. He would lock me up in one room so that he could beat you, and he only came home to scold and criticize. . . . You must remember

many scenes of brutality don't you? "I nodded weakly to say yes." He will die alone because of his selfishness," Rosa went on. She refused to talk about it further. That evening Anaïs collapsed and suffered hysteria. A doctor gave her cocaine to calm her. Anaïs had found her parents' old love letters. Rosa told Anaïs she would burn them all.[lii] This decision could have done nothing but traumatize an already severely disturbed young woman further.

We see already here that Anaïs is adopting a mask to please her mother and is forced to side with her over a father who in private she clearly adores. Rosa often evinces anger or bitterness in the *Diary*, is highly manipulative and practices emotional blackmail frequently. When crossed too far she retreats, as Anaïs would later do, into rage or illness. Again Anaïs often felt profoundly lonely and suffered from violently depressive moods and disassociation. She wrote lovingly and adoringly to her father. He wrote back. To her diary she confided, "my room is full of books. . . . I am isolated." In January 1920, Anaïs asked her mother if she still loved Joaquin. "Good heavens no!" came the reply, yet she still wanted him bound to her by marriage. Anaïs' whole daily world seemed to revolve around duty and sacrifice. Rosa told her that she wrote too much, tried to make her stop. In photographs of herself Anaïs saw "a me that is not myself." She was filled with self-hatred alternating with narcissism. Her only salvation was books, the diary and her father. Their separation was many years old by this time. Joaquin was "like a distant dream." She asked him to write. It was "the only proof I have that you are real." Time and surroundings had estranged them. Rosa's influence became ever more overwhelming. For a while she managed to get Anaïs to give up literary pursuits. Anaïs wrote in May 1920, "my ambition is to be a little woman of whom Maman can be proud." Rosa had given Anaïs the impression "that people are lacking something when they get married."

Rosa turned Anaïs against the world of art and literature and her father to the point that she could, in July 1920 write to Joaquin that:

> You preferred to give your whole life completely to Art instead of to your children, and now you understand that Art asks everything and gives nothing in return, isn't that so? The greatest sacrifice is to do what one doesn't want to do . . . Love always brings troubles, worries, unhappiness.

The impact of Rosa's bitterness (and perhaps dictation?) underlies every word. Yet whatever Rosa did, Anaïs always eventually came back to writing and to her father. "So strange to grow up without a father and so sad." Still, whenever she was left than perfect she was reminded by Rosa of the Nin curse. "Last night I was Nin, the melodramatic, bombastic, sentimental and word loving fool." When caught in her lies sometimes Anaïs was deeply afraid of Rosa's wrath. When Rosa threatened to tell an aunt about a lie, Anaïs thought she might run away or kill herself because of the shame. "Mother was so cold and firm and never even turned her eyes towards me." Anaïs felt obliged to eternally hide behind a façade "I feel I am controlling myself continually, incessantly, and so firmly that it really hurts at night when I tell myself: Do what you really want to do." The strain on her was tremendous, all brought upon by the emotional abuse by and the demands of her mother. "I know you try hard," Rosa once told her, "but you have a bad reputation." There was a continual play of praise and blame, approval and stark, unforgiving criticism. "Another girl would do this and be popular and have many friends," Rosa often admonished. Repeatedly, Anaïs' self-image was tarnished. At times, Rosa was "so irritable and unjust all day long that I hear nothing but quarrels and complaints." Yet Anaïs was so indoctrinated with guilt and duty that if she complained about her mother it seemed a mortal sin. Anaïs still sobbed most nights as she had done for the last several years since her father left: "A strange cold feeling has crept into my heart, I feel so terribly far away from my home, my life, and myself that I fear this terrible stillness as much as the burning despair."[liii]

Rosa told many derogatory stories about Joaquin's alleged behavior during their marriage to make Anaïs feel sorry for her. Anaïs supposed things "must have happened" as Rosa said, but she had no recollection. Rosa told Anaïs that Joaquin had been "sorely disappointed" when she was born. He had allegedly wanted a boy, a common Hispanic preference at the time. "He had no use for a crying bad tempered girl," Rosa said, but claimed that she herself had been "supremely happy." The attempt by Rosa to demonize Joaquin was incessant. Anaïs could not recall her father from her early years because he was so often away. She had nothing to go on but Rosa's word. Rosa claimed and Anaïs aped that Joaquin "continued to spend much more than he could afford," "loved his books better and thought us troublesome," "lived chiefly in his study or by his piano," and was "fond of spanking us. Joaquin grew dreadfully afraid of father."[liv] All

of these "recollections" were planted or shaped by Rosa Culmell. None of them was a direct personal memory.

All the evidence shows that Joaquin loved his children, tried everything to be deeply involved in their lives and regularly gave them gifts and sent much loved letters to Anaïs. Her whole world for many years revolved around his letters and presents. Anaïs said she recalled Joaquin and Rosa quarrelling violently in Uccle. She described him as "impulsive, quick tempered, hasty in words to wound, scathing in judgment and almost childishly irresponsible in his actions." Her words read as if filtered through Rosa's interpretation or written specifically for eyes. Everything is dramatized to extremes. However, Anaïs said elsewhere that she had easily been able to charm her father and "could move Father very easily." She speaks of much of her childhood as "happy years" aside from the quarrels, which upset her deeply. The absence of Joaquin had created "great absence... in my life."

On December 2nd 1920, a letter from Joaquin arrived at Rosa's home. He demanded that if she insisted on remaining his wife, then she must recommence life with him and the children again. If not then they must divorce. Anaïs wrote, "I have never seen Mother so bitter or indignant. While she wept and spoke I felt a crushing pain. My hands were clenched, I was unable to speak for a long while. . . . Father and Mother, that is I believe the cause of all my struggles."

The shock of divorce hurt Rosa badly. Anaïs felt obligated to side with her. She mused that Joaquin was no longer loved by anyone under their roof, except her, and that was only out of duty. As a response to changing circumstances Joaquin began for the first time to try to explain his side of the story to Anaïs. Yet seeing her mother depended on her loyalty; Anaïs could only hear Rosa's side.[iv] Anaïs wrote to her father on January 19th 1921 to say that he had been selfish, never loved them, and had not been turned against him by Rosa as he imagined. Anaïs lied in the letter to protect Rosa's image and to write an account that tallied with her expectations. Rosa may even have supervised the letter as she had done at times in the past. Strange moods assailed Anaïs, deep depressions and wild mood swings. Rosa even told Anaïs directly that she was "mad," that the Nin in her was surfacing. Anaïs sorrowfully wrote:

> Does no one understand how it hurts and hurts to be branded by one's heritage, to have one's innermost

> impulses attributed to a parent's peculiarity, to hear again and again it is the Nin in me which is the cause of all my inexplicable states. And then I am tormented by shame. . . . I cannot be myself, I am what Father is. Mother tells me she *recognizes* my moods.

On February 7th 1921, a letter arrived from Joaquin's mother, who had always been tremendously supportive of Rosa. She had finally had enough. She upbraided Rosa for "calumniating our Father, of staining his honor, of depriving him of our presence through her resentments and prejudices." All the accusations were true. Anaïs had been told that her Father's letter had been a mere formality to obtain a divorce by Rosa's refusal to reunite the family. Whether true or not, it was laudable that Joaquin had for years refrained from divorcing Rosa, who wished to remain Madame Nin, and lent his name and now considerable prestige to her and honored her wishes to not divorce. Rosa collapsed and did everything to ensure her children again saw her as an innocent victim. Anaïs rallied to her again, as she always did when her mother played the role she had mastered. Rosa sobbed uncontrollably while Anaïs tried to hold her. "He will turn you against me too!" She wailed. Anaïs ranted against her Father in her diary, as Rosa expected. "Father fills our life with struggles, lies and pain again." In the direct aftermath of this entry and discovering that Joaquin intended to marry Maruca, Anaïs met Hugh Guiler. Anaïs was traumatized anew for weeks: "I am suffering still, suffering with the fear of suffocation, for my heart cannot breathe. Someday the long pent-up emotions will break forth in some furious, dangerous rebellion. Music doubles the pain."

It is clear from diary entries that for Anaïs marriage was rapidly shifting towards being a priority for Rosa. The future of her sons and Joaquin Nin-Culmell's studies needed to be assured. Joaquin Nin was to remarry and might even start another family. Anaïs realized she always plunged into despair first out of habit. Soon she was apologizing to her Father and writing him letters again. Anaïs loved to give but was deeply lonely. She felt she lived in a shell. Only there, away from the public gaze, could her real self emerge. Rosa was increasingly prone to illness, moods, leaning upon Anaïs for support. By July 1921, Anaïs told her Father "I will marry an American." Joaquin had been deeply hurt by Anaïs' reproaches. He was also touring extensively. Sometimes he did not reply for weeks. He felt he could not be given a fair hearing or be understood.

Rosa's poisoning of his reputation had gone on too long and penetrated too deep.[lvi] Rosa encouraged Anaïs' relationship with Hugh Guiler, whose extended family were their neighbors, and who seemed to have a very bright and potentially lucrative future ahead of him. He introduced Anaïs to his mentor, established writer and Francophile John Erskine, and began to see her often. Hugh Guiler wooed Anaïs with her mother's full encouragement, though Rosa placed a huge burden of guilt on Anaïs and made sure she understood that if she married then her family, not husband, came first. Hugh was everything Joaquin was not.

Anaïs continued to write to her Father, letters of over 20 pages and more.[lvii] Anaïs wrote that a woman needs to give and female love "finds glory in the sacrifices it enacts, she revels in the obscure duties imposed upon her." Anaïs wrote Hugo letters she never sent. She also realized that her diary entries were often written without reflection as a means of releasing trauma, depression, and despair, and that the ideas she had expressed were often not what she really felt upon reconsideration. Anaïs was by now also working as a model. Rosa "had dreamed of my passing from her care into the hands and watchfulness of a husband. . . ." The Guiler family resisted their courtship. Even Hugo was at times not attentive enough for Anaïs, who demanded every proof of love. On June 8th 1922, Hugh and Anaïs admitted they loved each other. He kissed her. "It is done," Anaïs told Rosa that evening. Rosa bade her to sleep well. She was now sure that her plan would come to fruition.

It was clearly understood by Anaïs that Rosa expected her to marry a wealthy man and settle down to be a good Catholic wife. Hugh would, before receiving Rosa's permission to marry Anaïs, have to convert to Catholicism, promise never to divorce and agree to support Rosa and pay for Joaquinito's education and needs. It was a heavy burden to place on a young man in his early twenties, knowing as they did that it would cost him his inheritance and his family. Anaïs felt obligated to please Rosa and entered fully into the spirit of ideal love to describe her coming union with Hugh. Yet things were more complex. Behind all the romantic and extreme declarations of love, shadows haunted the wings. Rosa wanted Anaïs to marry but traumatized Anaïs with guilt at the idea that by marrying she would "abandon" her mother. Rosa insisted that she and Joaquinito live with the future spouses so "she will have me directly under her care and guidance." Anaïs did not want this, yet for even hesitating Rosa led her to believe she was "unbelievably cruel and selfish." Anaïs felt that to do anything to refrain

from causing Rosa pain was "a Divine law," a fundamental Catholic duty. Yet the fact Rosa would continue to dominate her daily life by guilt and duty rather than letting her be free was, she thought, "incredible cruelty." Rosa told Anaïs "you are going to make yourself very unhappy. You know nothing of life. . . ." Rosa spoke of her "malady." Instead of joy at her forthcoming marriage, Anaïs felt "indescribable pain." Rosa would win. She lived with Anaïs and Hugh or next to them for the following eleven years. Rosa would dominate Anaïs' household and life during this time. Anaïs knew marriage was approaching, but Rosa had stripped her of all illusions "C'est une chose tout a fait terre a terre."

Rosa's comments on marriage were bitter. Rosa told Anaïs that a husband "has to support her, work for a home and children, to keep them in comfort, and that is all he can do." It was a chillingly prophetic description of the sacrifices Hugh would make for the rest of his life to support the Nin-Culmell family, Anaïs' career, and her many lovers. Anaïs imagined that with Hugh she would be in a "golden cage." She was right. She was a mere nineteen years old. At times her life seemed like "an endless chain of suffering." "I conceal my feelings," she admitted. Anaïs sensed that there was an internal cause for her violent mood swings and barely suppressed rage: "there is no cause for the fierceness of my despair – *it is all within myself*." The world "wounds me," she wrote. "Hugo wounds me deeply by some of his ideas." At a time when she should have been overjoyed, she "had been wishing for death." Anaïs felt bound by duty. Because she had suffered so much because of others then she made it a central tenet of her life to try to avoid causing suffering to others at any cost. This was the foundation stone, as it had been for years, of her compulsive lying and deceit. Anaïs looked at her marriage as "a sacrifice." Rosa talked often again of Joaquin as a bad father and husband and encouraged Anaïs to turn against him again, even further. On September 17th 1922, Anaïs again wrote a damning letter to Joaquin about his alleged inexcusable failings that had cause his family unspeakable suffering.

Hugh had agreed with his family to separate from Anaïs for a cooling off period. During his absence Anaïs vacillated between loving him and planning to sacrifice herself by marrying a rich Cuban. Anaïs was very unsure her love for Hugo would last. "All men are selfish egoists," she told her diary. "My love for Mother is greater than my love of Hugo and there is nothing I would not do for her," she continued. Anaïs' feelings for Hugo were in constant turmoil. Rosa made it clear Hugo was "unworthy," while simultaneously encouraging them. Anaïs

felt strangely that her moods were "of the moment" and she was unable to understand what she really felt about anything. Every reaction to a person or circumstance was filtered through feelings of fear, abandonment, guilt, duty and perceived threats to her very existence. A final promise and agreement to marry was given on December 6th 1922. "I had a vision of true happiness for Mother" Anaïs wrote. Prophetically she added "God help me!"[lviii]

The last entry in the *Early Diary*, volume 2, before *Diary of a Wife*, ends "Love passes, marriage is a failure, Man is selfish." Rosa Culmell had sown the seeds of her daughter's unhappy marriage. The charades, lies, and masks she would have to maintain for the rest of her life to keep her promise never to divorce and to look after those she was bound to by duty, guilt and tainted love would be the cause of endless suffering to Anaïs and those around her.

Anaïs Nin's life was to be lived for the next several years "under the shadow of Mother's sorrowing spirit." "Our life is difficult" she wrote, right from the very start of her married life. "Mother clings to me. . . . She tells me through her tears that her life is useless, that she has lost the desire to live. Her faith is broken, her courage, her health, her very heart. . . . There are times when, in horror at the grief that I am causing the mother I love beyond words I think myself mad."

Yet already Anaïs had perceived that between Hugh and herself, "I am the stronger of the two." Anaïs soon after her marriage felt that Hugh was a stranger. She frequently desired death. Yet the idea of causing pain to others was in itself "intolerable pain." She paradoxically wanted to flee from those close to her and yet had a horror of losing them. Already by September 1st 1923, she was dreaming of loving another man. Sheltered from want and work by Hugo, Anaïs turned back to her vocation of writing. She spoke to Hugh often about the day when he would no longer love her. This deeply distressed him. Frequent depressions and suicidal moods plagued Anaïs. She admitted that when she married him she was still in love with Eduardo Sanchez. Hugh was constantly "spoiling me like a child." "I love you more than myself," he admitted. Hugh found Anaïs too obsessed with her mother and siblings, "I treat my family as if they were helpless."

On October 18th 1923, Rosa and Joaquin's divorce papers arrived. The event threw Rosa into "one of her characteristic and maddening states. Angry, belligerent, offended, she courts suffering again of her own free will. But my pity has exhausted itself. Mother has too often

taken advantage of it, so that after a moment I rebelled and angrily condemned her unreasonableness."

Anaïs had worked hard to bring a consensus between Rosa and Joaquin. She had succeeded in making her father generous and obliging through months of negotiations and patient letters and explanations. "And in one hour Mother destroyed it all in an outburst of passion." Anaïs spoke of "the suffering she inflicts upon herself." Only pity and guilt prevented Anaïs from abandoning her. All of Rosa's siblings and family had turned against her due to her unreasonableness. Anaïs noted that when she had finally had the courage to have ideas that differed from Rosa's "then my Calvary began." She needed a home away from Rosa "for shelter." Yet Rosa had dominated her consciousness seemingly forever. Anaïs expected Hugo to be adulterous. It was not that she mistrusted Hugh, "I mistrust life in general." Joaquin had handled himself well all through the divorce. "Father wins my respect by his reasonableness and his restraint and his patience." Soon after the marriage the Guilers and Nin-Culmells were all bound for Paris.

Anaïs Nin was reunited with her father for the first time in a decade in December 1923. Joaquin wept unashamedly on seeing her and tried desperately to convey some idea to her of what he had felt the preceding years. Yet Anaïs was deeply conflicted by her guilt and loyalty towards Rosa and distanced herself from him because of his impending remarriage and Rosa's reaction to it. Joaquin did everything in his power to win his children's affection. Yet when Anaïs dined with Maruca and Joaquin, she saw a side of him she really liked. Rosa still shadowed the relationship of Joaquin to his children. They came to refer to him at home as "the Problem." After a while Anaïs dreamed of telling Joaquin she did not want to see him because she saw in his traits what she had been taught by Rosa to despise in herself. Rosa continued to manipulate her children. Already there had been two major crises in Anaïs' own young marriage. Anaïs still felt lonely, depressive, and suicidal. She wrote on, but "the specter of what Hugh was becoming terrified me." He had become little more than "a providing machine." Hugh was constantly terrified Anaïs would take a lover or leave him. "How wicked I would be if Hugo and I were rich," she mused. Hugh lived out his creative life vicariously through Anaïs. He had no time to write and paint as he once dreamed of doing. Anaïs meantime was "horribly deeply jealous" and irrationally feared abandonment. Hugh was unable to relax or put his work aside – it constantly worried him. Anaïs often thought she should

have married someone else, like her suitor Eugene or Eduardo. She felt herself "inhuman." She internally waged "a constant war against my badness." Hugh treated her like an adored and pampered child. Anaïs lied to everyone, and wondered if it were ever possible to be truthful with Hugh. "I no longer believe in eternal love," she admitted by January 1926. She was "haunted by eternal sorrows" and sought "to punish myself." Something "fiery and destructive" seemed to inhabit her. Paris was "my hell on earth."

In May 1926, Anaïs told Hugh she must take a lover. "Hugh is more often violent and vehement than people think," she noted. She felt like running away. Anaïs turned to dance to help her "shake off sorrow." She was by her own admission "hypocritical" and "at constant war with my character." Anaïs felt lonely, an outsider, as if she were evil. She speaks often of darkness and depression. Anaïs hinted to Hugh that she wanted the admiration of other men and warned him that there were certain things without which "I would not love you any more." Hugh was deeply distressed, would do anything to placate her. She was by her own admission "self-centered and critical." Hugh sought new promotions and was doing exceptionally well in his career. He provided for her every material whim and need, and for her family, and supported her career unreservedly. Anaïs danced professionally in the late 1920s and in it found a release. Hugh never contradicted Rosa, who was constantly present and bitter about Joaquin. In January 1928, Anaïs wrote that she was still under her mother's domination. "She aims fatal blows at everything," Anaïs claimed, constantly forcing her children back under her control. Anaïs lived not only a double life, but kept a double journal. She thought "disconnectedly" and "feared annihilation." The attempt to live only for Hugh and their marriage had been taxing: "I nearly went mad." She never wanted to hurt him yet by deceiving him believed she could be a better wife.

Eventually Anaïs realized that roles had changed: "my mother is like my child, her sorrows are mine." Anaïs needed to be secretive but was starved for intellectual companionship, since Hugh talked almost always about his work, which bored her. "Women have a genius for petty cruelty," Anaïs observed, "Hugh lives through me." Eventually through 1928-9 Anaïs would come close to having affairs on several occasions. Anaïs knew that Hugh did not really know her, that she cloaked him in "illusions." She knew she would "never give myself entirely to anything" and "built my prison out of velvet, gold paint, silk, colored glass, soft cushions and a royal bed." There were often tensions

in the marriage, frayed nerves. Anaïs was often critical of Hugh in her *Diaries*, repeatedly looks down on him and demeans him, plays on his weakness. Anaïs had "nearly gone mad with loneliness." "For six years I have tormented him to keep him by my side," she wrote in November 1929. She pitied him. He was, she thought, neither her intellectual equal nor a man she could admire or love unreservedly. "Each friend I have had has cost Hugh money," she admitted. A pattern of extensive gift and money giving had begun long ago at his expense.

Anaïs was often ill and took sedatives. "If I am betrayed I harden and inflict punishment," she admitted. At times, her words are chilling in their lack of empathy and concern for others. This trait would accentuate over time. She said that her anger "frightens people." She found herself "moralless and stubborn in my ideas." She could not be contradicted, and often alternated between idealization and scathing condemnation. "Hugh is a real baby and easily influenced," she wrote on July 17th 1930. At times, Anaïs hit him or attacked him with her fists.[lix] "The only way of curing yourself of one man is by another man," Anaïs wrote coldly. She often wrote disparagingly of Hugo, whom she found "cold," "stiff," "tense," and "awkward." "He is not strong. He is weaker than I am." Anaïs came to dominate her husband completely. She was obsessed with multiple lives and lies. "Women cannot stand truth in matters of love," she observed, "Women are hateful, I am hateful."

Even after the move to Louveciennes in 1930, Rosa was ever present "cross and domineering." Anaïs spoke of her "perpetual, willful contradiction of everything." Even Hugh, the most patient man on earth, was tired of it. Rosa caused "constant bickering," pettiness, and ugliness. Anaïs looked in the mirror and "hated my face." At other times, Anaïs idealized Hugh and planned to help save him from the "slavery" of his job. Anaïs often told untrue elaborate stories about her life, especially under analysis. "I told these stories because I wanted them to be real." She had lied about having a sexual relationship with Eduardo Sanchez.[lx] To avoid a scene, Anaïs was capable of anything, including "cowardice and lying." At times Anaïs identified so strongly with her mother that she had delusions that Hugo was becoming "like my father." It became a recurrent dream, which tormented her.[lxi] Hugh became "afraid of me and of my impulses", "I made him know Hell merely by living with me." When Anaïs finally admitted she had struck a blow at the core of Hugh's world by trying to seduce his mentor John Erskine, Hugh self-abnegation and love was so deep that he said that "he pitied her." He forgave but the event tortured him and caused vast suffering, as many of her affairs were

later to do. When she realized he would not leave her, she praised him to the skies and showered him with love. She tried to heal him through sex. He was wounded to the core. They agreed not to divorce and to cloak the event in a fantasy and interpretation of Anaïs' creation. This became the sad paradigm through which their entire married life would be lived. Later, when Hugh glimpsed Henry Miller running naked from Anaïs' bedroom, he would allow her to convince him that he had imagined it. If Hugh ever came close to losing Anaïs, then the thought destroyed him and he would concede anything rather than lose her. He realized she later lied to him repeatedly and had other lovers. All his life her knew about many of her affairs and even knew of her bigamy but pretended that he did not in order to keep her. The tone of the relationship was often sado-masochistic. At times he got on his knees and begged her not to leave him, or cried like a baby. Anaïs told him what he wanted to hear, made unreasonable demands for herself and others, and lived other lives despite him. Through it all Hugh loved her and worked on to pay the bills.

Throughout the rest of her life Rosa would continue to be a burden on her daughter and on her marriage. She would constantly malign Joaquin and cause enormous family problems with her emotional blackmail, her temper, bitterness, and her unreasonable demands. Anaïs would often reflect back on her childhood and attempt to understand her parents' actions. On her displacement as a child she finally realized: "This trip to America was, deep down, my mother's effort to estrange us from our father, not only by distance, but by immersing us in a contrasting culture, the opposite of the Latin, and teaching us a language he did not know. It was a gesture made against all he represented" (*Diary* I 243).

Rosa's father was Danish, Nordic, and the opposite of everything Latin. America was the Nordic country *par excellence*, obsessed at the time with race theory and eugenics. It was the opposite of everything Joaquin held dear. Rosa at heart was bourgeois, Puritanical, and the break with Joaquin turned her against sex and against men. She became an all-consuming figure of maternal love. Anaïs realized by 1931 that in the men she was attracted to she always saw deep echoes of her father. There were often physical and temperamental resemblance between her lovers and Joaquin. Henry Miller shared many traits with him and was also a pianist who had

wanted to be a composer. Miller had his hands, his eyes, many aspects of his temperament, and his love of music. Hugh sometimes resembled him physically. Rosa "battled against all resemblance to my father." Anaïs recalled how her mother had taken every little thing Joaquin said and held it up to scrutiny, pointing out his every defect or exaggeration. Once he claimed to have made some cakes they served to guests, and she rebuked him for lying in front of the entire company. He had been deeply humiliated. "My mother's violence and possessiveness are real," Anaïs admitted. Anaïs was afraid of cruelty, yet to protect herself from real or imagined threats often became cruel as part of a deep reservoir of survival mechanisms. Anaïs remembered how she lost her faith in God because he did not bring her father back as she prayed. Anaïs knew that Rosa had only loved one man in her life, Joaquin, and when he left her the love turned to bitter hatred. René Allendy told Anaïs that Rosa spent her life hating Joaquin and "fearing his influence over you." Anaïs admitted that at times Rosa let slip how deeply Joaquin had touched her and that they had had happy times: "After living with your father, your father's charm, and his way of making everything wonderful and interesting, his talent for creating illusion, all other men seemed dull and prosaic and shallow" (*Diary* I 110).

Allendy realized that Anaïs was trying to live out novels and biographies rather than be herself. She deliberately aped literature in her daily life and sought to confound fact and fiction because for so long books had been her only comfort and refuge. He knew she could not stand rivals, a trauma resulting from her conflict over Maruca. Contradiction was unacceptable. Once Miller contradicted her, and Anaïs noted in her diary "war with him is inevitable." Anaïs thought of her lies as a costume she wore to play the role others expected of her or to protect herself from pain. Anaïs toyed with the idea of deceiving her analysts and revealed in her diary how carefully planned out her fabrications were (*Diary* I 161). She was able to enter into the lie so deeply that "I start feeling and believing the situation." She constructed "a web of lies" for Allendy. That made her happy. Anaïs recalled other sides of her father, how one day when he had spanked her brothers she looked scared and Joaquin became tender and loving with her, moved by her. He had not touched her and instead played with her.[lxii]

Friends of Joaquin occasionally met Anaïs and spoke of the tremendous suffering that losing his children has caused him.[lxiii] Under Rosa's domination in the first decade in Paris, Anaïs was essentially estranged from her father. His remarriage caused Rosa tremendous grief

and she demanded Anaïs share her reaction to the event. Anaïs only dared attempt closeness to her father again after she had moved to Louveciennes and relations between herself and Rosa became deeply strained. Henry Miller had become Anaïs' lover. Rosa and Joaquin Nin-Culmell disapproved highly of Miller and of Anaïs' direction in her writing career, with the publication of *D. H. Lawrence: An Unprofessional Study*. This eventually led to their moving out. Joaquin again kept trying to effect a rapprochement. He wrote her moving letters. As if to help him understand her, Anaïs gave Joaquin a gift of a diary she had written as a child. This was the diary Rosa had forbidden her to send him nearly twenty years before. Joaquin loved it. He described the *Early Diary* as "a justification of the faith I had in you, my hopes and illusions for you, of my attachment to you." He spoke of his departure all those years before as "an inevitable catastrophe." He recalled how she had wept and that the separation had "weighed down our lives."

The impression one has of Joaquin from this reaction is hardly the man Rosa portrayed. It is clear he loved his daughter. Anaïs finally began to see her father as a man, imperfect yet hardly demonic or evil. They met again in May 1933. Anaïs saw his faults clearly and saw many similarities to herself. She guessed that like herself he suffered from "multiplicity of selves and schizophrenia."[lxiv] Joaquin naturally was afraid of Rosa's influence and made unnecessary justifications for every little thing. At the end of their first meeting she saw in Joaquin not as she claimed in her diary "the Anaïs I had never wanted to be," but rather the Anaïs her mother had taught her was evil, the Nin character. Joaquin tried desperately to get to know Anaïs, asked her basic questions such as "what is your favorite flower" and how she felt on politics, religion, what music she loved. He told her she was beautiful and that he could see she had suffered greatly. Anaïs felt "proud of my father." Being able to talk to her at length was, Joaquin told Anaïs, "the most complete day of my life." He was lavish with praise and compliments and didn't speak of Rosa. Anaïs wrote, "I was shattered with happiness." Anaïs came to see that Rosa had been just as selfish as Joaquin. She would not allow her children to be themselves just as she had not allowed Joaquin to be himself. Rosa loved without understanding, while Joaquin's love was at least "creative" and nurturing, accepting of his children's own dreams. Joaquin Nin-Culmell had also been brainwashed by Rosa. He told Anaïs that their father was "not human." He saw Rosa as a pure victim. Anaïs recalled how carefully Joaquin had tried to teach her by post. One day she wrote him two pages in French without accents. Joaquin read the text

carefully and placed the correct number of *accents grave*, *accents aigue*, circumflexes, at the bottom of the page and sent it back to her for her to place them on the correct words. He wanted her to succeed. Anaïs knew Joaquin had invited her while still a child to Paris. Rosa had dictated a refusal and a condemnation of his actions.[lxv] Joaquin was pleased that Anaïs tried to bring his sons closer to him, but told her not to worry that they at first refused. He told her to give them time. He told Anaïs he loved her, that she was his happiness. He was also honest about his faults and failings. She found him dignified, cultivated and graceful. He was open about his liaisons with women but when hearing his side Anaïs saw that they were not the monstrous breaches of trust she had been led to believe. He told Anaïs that perhaps the greatest conflict with Rosa had been over aesthetics – it was fundamental to him and meaningless to her. They had even quarreled on their wedding day, she had "a high temper, was jealous and possessive . . . and hated illusion, which she conjugated with *lie*." His ribald language reminded Anaïs of Miller. Joaquin explained that already as a very small child Anaïs had "lied like an Arab" and had a very bad temper, and that is why he had disciplined her.

Joaquin Nin-Culmell refused to see his father; "I haven't because of my mother. Not to hurt her. I prefer to sacrifice myself." Secretly Joaquinito was pleased when he resembled his father and wanted to know him, yet he could only admit this to Anaïs and Joaquin Nin's mother for fear of Rosa's wrath. Joaquin thanked Anaïs for everything. When he departed from one of their meetings she wrote him a note immediately; it touched him deeply and moved him to tears. Sometimes Anaïs knew Joaquin lied to avoid causing others pain or avoid conflict. She had derived this from him. Once he read her a letter from Maruca and pretended that there were compliments about Anaïs in it. Later she glanced at the letter and realized he had invented them to please her. Anaïs believed totally in Bergson's *mensonge vitale*, that truth was "death dealing." She echoed Proust who had said "lies are necessary to humanity. We lie most of all to those we love."[lxvi] Anaïs believed brutal honesty was capable of killing people. The trouble lay not with lies, she believed, but rather her life-long obsession with fairy tales and their ideal world of fantasy that rudely conflicted with or determined our expectations of life. Fairy tales were Anaïs said "based on lies" and they had "poisoned" her. The conflict between Rosa and Joaquin when she was a child led her to compulsively seek harmony, to give everyone what they wanted materially or in terms of feelings and emotions. This became a pathological obsession and was too much of a burden for anyone to

bear. Yet if she failed she felt distraught, a failure, and evil. Anaïs could not dislike her stepmother, whom she liked to a Tanagra, ancient Greeks noted for their frugality, loyalty, and hospitality. Maruca was warm and kind and Anaïs responded to her. Anaïs loved Joaquin's amazing memory for detail. She saw his tenderness when he picked up a scarab from the road to stop it being crushed by a car. He urged her to live for herself and her writing, not to let the needs of others like Miller weigh her down and burden her marriage. He cared deeply about her welfare. He told her that in the circles she was mixing she was courting disaster. He was worried about her happiness. Joaquin was witty and inventive, silent when proud, often tender and warm, amusing and creative. He was deeply saddened by what Anaïs realized were "my mother's unjust descriptions of him." He explained that his first love Isolina had betrayed him, that he had been prepared to marry her. In fact he had intended to but while he was in Cuba she married without telling him. In fact he explained, what Rosa had described as him fleeing into disgrace, was his leaving to advance his career, with the intent of marrying Isolina later, even though her father was opposed. Did not the Guilers oppose your marriage at first, he inquired. Isolina did not wait for him as she promised, only then had he turned to Rosa. Joaquin saw Miller as a weak man who was living parasitically off Anaïs' sacrifices and strength. She denied it at the time but later would come to share the judgment. Joaquin was she noted kind to animals and children, yet he had a strong will, perfectionism, and urge to succeed. Yet she sensed "under his severity was a well of love." In her dreams Anaïs saw "in these journals you can see I was brought up in Spanish Catholicism, that my actions later are not evil just a struggle to react against a prison." The prison she was reacting against was the very one Rosa had created for Anaïs. Anaïs read to her father from Rosa's descriptions of her meeting with Joaquin. She claimed he was in patched pants when he proposed and she felt sorry for him. Joaquin laughed—it was ridiculous, could Anaïs ever imagine him in patched pants? It was true. Joaquin had always since childhood been obsessed with being well groomed and dressed. The story seemed fake. He would have refused to be seen in public less than well dressed. Joaquin was easily hurt, sensitive, but soon rose out of any mood with humor, irony and self-mockery. Joaquin told Anaïs that the only failure in his life had been his first marriage to Rosa. He claimed Rosa deceived him as to her true character because she was desperate to marry and that she dropped the mask as soon as they were married.

Otto Rank soothed Anaïs by telling her that her lies were in fact fictions and myths that helped her and others to live; they were creative responses to potential suffering. If others asked Anaïs to tell the truth she was convinced it was not the truth they really wanted but a lie they could live with. No one wanted to hear the honest and harsh truth. The whole social fabric was constructed out of facades of lies, half-truths, prejudices, conventions, myths and illusions. Anaïs Nin's encounter with Otto Rank and his writing had a profound effect on her. He would become her lover and she would become his assistant. Yet more importantly at this time her encounter with Rank came at a crucial time as regards the image of her father, because Rank's two central themes at the time were incest and the legend of Spanish romancer Don Juan. Anaïs even decided to write a book entitled *Don Juan and his Daughter*, for which *Incest* could be seen as a quarry notebook of imaginary episodes.[lxvii]

The posthumous publication of the "unexpurgated" *Diaries* has radically altered our perception of Anaïs Nin's life and thoughts. Most controversial of all has been the volume entitled *Incest* in which it is seemingly made obvious that Anaïs Nin has a sexual relationship with her father during 1933. It is implied she then abandoned him when he had fallen in love with her and become sexually addicted to her, to punish him for his own abandonment of the family all those years before. All the female biographers of Nin accept this version of events, as does the general public. There is no evidence that this actually took place. A comparison with earlier published versions of the same events make clear the story could be told in a radically different way.[lxviii] There is no proof that Anaïs' own account is true. Many scholars and her own brothers have refuted it. Anaïs herself admitted that she would lie to analysts and even test her skill as a writer by lying about sexual relationships to them. At the time of *Incest*, she was under the influence of Rank, whom she was soon trying to seduce and who had a professional fascination with incest. He also studied the Don Juan legend, and had not Rosa continually portrayed Joaquin as a Spanish Don Juan? Anaïs fantasized and wrote numerous plausible untruths in her diary, sometimes in amazing and totally convincing detail. At times she had admitted she had no idea if she had invented an episode or if it actually happened. She was clearly at times delusional and had a fragile

sense of reality. She had twenty years of being brainwashed that Joaquin was a Don Juan and a seducer of young women. Now that she had finally got to know Maruca, whom she had seen as her rival for her father's love, it is just as plausible that in her fantasy she blended the images of Maruca and herself in her written portrait. She could easily have imagined a union with her father that never took place, just as she had done earlier under analysis concerning Eduardo Sanchez.

In her fantasy, Anaïs replaced Maruca in her father's bed, just as she dreamed for years that Maruca had taken her proper and rightful place in Joaquin's heart. In this literary expression of her great trauma, she was finally able to avenge the wrong done to her mother and to win back her place over Maruca as the person closest to Joaquin. The images of Joaquin placed by her mother over years were vindicated, and yet Anaïs by being the woman he turned to and "made love to" became symbolically *the* embodiment of all the women roles in Joaquin's life, to the exclusion of all other women. She became simultaneously his daughter, mistress, wife, lover, and confidante as well as his object of adoration, his sexual fulfillment, and his comfort. For the first time in her psyche, Anaïs had found a way to reconcile all the female roles she had ever been jealous of in her father's life. She was simply to him "all women" and herself finally desired, protected, and loved.

In the modern age, when a woman cries rape, incest, abuse, or any other form of oppression, her story is at first instinctively believed. Anaïs' journals were published at the ideal time for certain popular constructs to be erected around her persona and her work. Since the themes of *Incest* are presently a major preoccupation and because Anaïs had so obviously an unhappy and traumatic life, the tendency of her admirers has been to protect her, to shield her from scrutiny and criticism. There has also been a failure to look at her claims in the wider light of her overall personality and the behavior of Rosa and Joaquin over decades. A biographer chooses which facts to report, and there has been a distortion of Anaïs' parents in most of the studies published so far. The myth that has been constructed around the Nin family fits existing political, social, and feminist agendas. It does not represent the facts of what happened fairly and justly, nor does it give adequate weight to other evidence that has been deliberately excluded. The evidence cited in the essay above uses the same sources available to female biographers of Nin, and yet the conclusions drawn are totally the opposite, which shows the fundamental importance of the role of the biographer in determining the direction of the story of a person's life.[lxix]

No one can prove that her father did not abuse Anaïs. Nor can it be shown that she did not commit incest with him. On the other hand, no conclusive evidence exists that either of these things happened and on the balance of reasonable doubt any charges against Joaquin Nin made in a court of law would be dismissed. What we know of Joaquin's letters to Anaïs make these stories highly implausible. What we know of Anaïs' personality and life make the possibility that these events were fabricated or an example of "false memory syndrome," convincing. In order to understand why Anaïs may have constructed these accounts we need to look more deeply into her own personality and inquire as to whether the tremendous traumas she experienced when young may have led her to be inflicted with mental illness that colored her behavior and accounts.

Reading the *Diaries of Anaïs Nin* from start to finish, not in publication order, but chronological order, the first thing that strikes home is that Anaïs was a deeply troubled woman. Had she not been a writer and amply supported by her two husbands she may have been diagnosed as mentally ill or even institutionalized. The woman she compared herself to, June Miller, was twice institutionalized for mental illness, and Anaïs all her life had fears that she was "mad," "crazy," "schizophrenic," and "sick." This was in part her obsession with analysis. Yet true to form she worked as an analyst, read all the literature, bedded famous analysts, and deceived them as if she wished to control their perception of her and judgment on her "abnormality" or "illness." Anaïs played a role in analysis just as she did in everyday life. The role changed with time, but she was always somehow a victim. Looking at the diary entries over decades, certain behavioral patterns, characteristics, and traits reappear time and again. There are clusters of ideas and actions that might at times lead a professional to guess at bipolar disorder, schizophrenia (her own estimation), or dissociative identity disorder (multiple personality disorder). After her father's departure, she shows clear signs of post-traumatic stress disorder. Yet none of these categories seems to adequately explain the complex behavior and mind of a woman who suffered so much.

Personality disorders are hard to diagnose, and some are controversial, yet there is one explanation of Anaïs' behavior, which although it cannot be conclusively proved contains all the elements to explain why she acted the way she did throughout her life. There is a strong probability that Anaïs suffered from Borderline Personality Disorder. This diagnosis has only been recognized in recent decades, and when Anaïs was young she would have been covered under the blanket

Joaquin Nin, Anaïs' father.

term of "hysteric" or "neurotic." This terrifying and debilitating illness, Borderline, is usually caused, as are many personality disorders, by childhood abuse. Despite this it is erroneous to think that this means someone who has Borderline was sexually molested or inappropriately touched – many were not. If Anaïs were Borderline, it does not necessarily support the theory her father sexually abused her. The repeated witnessing of scenes of domestic violence or chaos can just as easily precipitate the illness. We know this was the scenario of the Nin family home. The terror caused by repeated violent arguments between the parents, reinforced notions of lack of parental love and abandonment can also provoke Borderline. It usually exists in conjunction with some other, often hereditary, mental illness such as bipolar. Throughout her life Anaïs Nin feared she was insane.[lxx] There are ten symptoms and additional related behavior characteristics required in the standard DSM-IV classification for the diagnosis of Borderline. They are listed below. Every single one of them was a fundamental part of Anaïs' Nin's normal behavior as a young woman and throughout her adult life.[lxxi]

1. A pervasive pattern of instability of interpersonal relationships, self-image, and affects, and marked impulsivity beginning by early adulthood and present in a variety of contexts, as indicated by five (or more) of the following:
2. Frantic efforts to avoid real or imagined abandonment.
3. A pattern of unstable and intense interpersonal relationships characterized by alternating between extremes of idealization and devaluation. This is called "splitting."

[Following is a definition of splitting from the book *I Hate You, Don't Leave Me* by Jerry Kreisman, M.D.:

> The world of a BP, like that of a child, is split into heroes and villains. A child emotionally, the BP cannot tolerate human inconsistencies and ambiguities; he cannot reconcile another is good and bad qualities into a constant coherent understanding of another person. At any particular moment, one is either Good or EVIL. There is no in-between; no gray area. . . . people are idolized one day; totally devalued and dismissed the next.

Normal people are ambivalent and can experience two contradictory states at one time; BPs shift back and forth, entirely unaware of one feeling state while in the other.

When the idealized person finally disappoints (as we all do, sooner or later) the borderline must drastically restructure his one-dimensional conceptionalization. Either the idol is banished to the dungeon, or the borderline banishes himself in other to preserve the all-good image of the other person.

Splitting is intended to shield the BP from a barrage of contradictory feelings and images and from the anxiety of trying to reconcile those images. But splitting often achieves the opposite effect. The frays in the BP's personality become rips, and the sense of his own identity and the identity of others shifts even more dramatically and frequently.]

4. Identity disturbance: markedly and persistently unstable self-image or sense of self.
5. Impulsivity in at least two areas that are potentially self-damaging (e.g., spending, sex, substance abuse).
6. Recurrent suicidal behavior, gestures, or threats, or self-mutilating behavior.
7. Affective instability due to a marked reactivity of mood (e.g., intense episodic dysphoria, irritability, or anxiety usually lasting a few hours and only rarely more than a few days).
8. Chronic feelings of emptiness and loneliness.
9. Inappropriate, intense anger or difficulty controlling anger (e.g., frequent displays of temper, constant anger, recurrent physical fights).
10. Transient, stress-related paranoid ideation or severe dissociative symptoms.

Dissociation is the state in which, on some level or another, one becomes somewhat removed from "reality," whether this be daydreaming, performing actions without being fully connected to their performance ("running on automatic"), or other, more disconnected actions. It is the opposite of "association" and involves the lack of association, usually of one's identity, with the rest of the world.

As can been seen from the description above and her diaries, all of the characteristics are typical of Anaïs Nin. Only five would be needed for diagnosis. Even more revealing are the kinds of

Anaïs Nin.

behaviors that are practiced by Borderlines as a result of their feelings and symptoms. They include: frequent false allegations, compulsive lying, living a double life, secrecy, intentional infliction of pain on others when contradicted, creating chaos in the lives of others around them. Also hallucinations and believing that events that did not transpire actually happened, intense selfishness, narcissism, inflicting emotional, and psychological abuse on others without remorse, demanding to be treated as incapable, and needing the kind of care usually reserved for children. These behaviors often lead spouses to have to pander to their partner's every whim because every rejection is seen in extreme terms as a betrayal.

During divorce or separation Borderlines regularly accuse spouses or parents falsely of violence or sexual abuse. Yet they are often believed because the defense mechanisms in their own psyche are so profound they actually fully believe their lies, which have become part of their subconscious. They believe their lies so deeply that they can even at times pass polygraph tests to prove their false accusations. Borderlines swing from adulation of a person to extreme dislike and criticism of them.[lxxii] They regularly control, manipulate, and deceive others using lies and sex. They also see people as all good or all bad at any one time, not necessarily based on any legitimate reasoning. They demand you accept their version of reality and abuse or attack you if you do not. They denigrate those they claim to love, and manipulate them with alternatives of high praise and devastating criticism. They are moody, impulsive, unpredictable, and selfish. Often they see situations as either disastrous or ideal, people as all for them or a sworn enemy. They blame others for their suffering, and see themselves alternately as worthless or flawless, part of an elite or exceptional. They are continual victims.[lxxiii] They have a hard time being loyal or recalling love for another person when that person is not present; hence, they easily slip into adultery. They associate money and material gifts with love, as Anaïs did with Hugo and her own gift giving. They change their opinions depending on whom they are with, have selective amnesia or remember events in a way others do not.

Borderlines are acutely hostile to criticism or a contradiction of their view of reality. They deny that they lie to others, even if they contradict themselves. They justify any lies as being true.[lxxiv] They do not realize, or even if they do, don't care, about the impact of their

extreme actions on others. Borderlines often feel that they are constantly under threat of abandonment and pain. Moodiness, depression, difficulty managing emotions, unrealistic expectations of others, distrustful and suspicious sentiments, feelings of being empty and lonely, inability to reconcile themselves to their own personality, feeling detached from reality, never able to get enough love, reassurance and attention or proofs of love are common Borderline characteristics. They often rush into relationships based on ideal fantasies, cut people out of their lives for trivial reasons, as Anaïs often did, have paranoia about being disliked or unmasked, accuse others of doing things they did not do or believing things they do not.

It would be hard to find a clearer parallel to Anaïs' inner world than that outlined by Borderline Personality Disorder. This illness makes the internal world of the sufferer a living hell, a world with no security or stability, a place of terrifying loneliness, fear, and isolation.[lxxv] Often they shift that hell onto those who cross them or love them and become abusers in turn. Above all, Borderlines feel the need to control the world around them and everything in it, because their own inner world is so out of control. They also feel at times what is called toxic shame, a profound sense of their own lack of worth, ugliness and capacity for evil. Borderlines have an uncanny ability to read other people and to identify their flaws and weaknesses. This enables them to better manipulate others. Borderlines practice "splitting" in which a person they love is alternatively all good or all bad, idealized or demonized or dismissed.[lxxvi] Anaïs practiced this on many of the friends in her life and all of her lovers ranging from Hugh and her father, to Henry and June Miller, Rank, Allendy, and hosts of others. Anaïs caused great suffering to others regularly, often daily, but "the fact I am deceiving, betraying, lying never occurs to me. I am only aware of the other's treachery. I am cast into a mold of receiving pain – I can't escape it. Yet I can give pain."

Seen within the context of Borderline, Anaïs' life, actions, and chaotic thought and behavior patterns suddenly assume total clarity. Only within this paradigm can her numerous lies, survival mechanisms, and inconsistencies be reconciled. The cause of Anaïs' suffering was initially the disastrous marriage of her parents. She grew up in a household of verbal and emotional abuse. Yet there is clear evidence that the perpetrator of much of this abuse was Rosa

Culmell. Rosa also abused her children over decades by her demands on them and by the vicious and hate-filled attacks she launched on their father. *The Diaries of Anaïs Nin* show that Rosa was deeply disturbed and the most domineering, tyrannical, manipulative mother imaginable, with a violent temper, a vicious tongue, and no scruples. She intended to impose her version of reality and her values on everyone, no matter what the price. Rosa was to herself always the victim. The price was enormous. Joaquin lost his children for years and went down in history as their abuser. He was publicly defiled and judged for events that probably never took place. Joaquin was far from perfect, but by the standards of his time he would not have been considered a bad man. He showed enormous attentiveness to his children over decades and never gave up on them. He loved them dearly. He encouraged Anaïs to be a writer and supported her career throughout his life. Rosa had wanted her to be a housewife. Like his wife, he was of his time and not ours. He should be seen in the light of the norms of his day. Joaquin was an adulterer, but so were Rosa's mother, Anaïs, and many of the people we encounter in her books. Joaquin was made to pay for his adultery by Maruca when she divorced him. It cost him his career and was for Anaïs "the death of the life he loved," that of a musician. Adultery cost Joaquin the two things he loved most in his life – his children and his career. He could not have paid a higher price. For Anaïs, adultery made her career and allowed her to be the writer we known today. Without her contact with the lovers she took, such as Erskine, Miller, Rank, and Allendy, it is doubtful she would have found the courage and impetus to break free of her mother and become an established writer. She would also probably have not been a writer were it not for the love, dedication, support, and encouragement of Joaquin over many years of painful absence.

Divorce is often ugly and bitter. Women often use their children as weapons or refuse their father visitation, seek to demonize them. It is estimated that 80% of divorced women at some point try to interfere with the relationship between father and children. This also is abuse, but courts rarely do anything about it. A man who stops paying child support will go to jail. Only 11% of women who have been ordered to pay child support pay it – they do not go to jail. 98% of children are in the care of the mother. 80% of fathers who get custody lose their kids within two years. There are an estimated 400,000 cases of spousal abuse perpetrated on men every

estimated 400,000 cases of spousal abuse perpetrated on men every year in America. Yet modern society always sees women as victims. In recent years, journalists have shown that women commonly gain unjustified restraining orders against their spouses during divorce in order to sway the judge. If the Nin family were here today this is the world Rosa and Joaquin would have inhabited. As it was, Rosa got the right to define history by brainwashing her children. Anaïs wrote the story as Rosa would have wanted – yet she overcompensated and went too far. Even Rosa would have, I believe, stopped at the charge of incest or child rape. She hated her husband so much that if she had any notion of the alleged offenses it is hard to believe she would not have used them. Joaquin was guilty as charged in the climate of our time. In the end, readers will decide if the claims of abuse and incest are justified. I believe they are not, though the only people who know for sure are dead. I also believe that the abuse of anyone, whether man, woman or child is a horrific crime against the person. Yet there is no intrinsic reason why a man should be an abuser rather than a woman. There is no reason why behavior that was considered normal and socially acceptable a hundred years ago, such as caning your sons or photographing your daughter naked at the age of two should be taken as an obvious sign of abuse and judged by modern paradigms. It is all a question of history and temperament. By the standards of today, Anaïs could easily be classified as a feminist icon or herself an abusive spouse. Rosa would be likely to find herself today found guilty of hostile-aggressive parenting and parental alienation syndrome at the very least.

One question remains outside of this debate. That Anaïs Nin was a major author and a woman of great gifts should be obvious to anyone. That she suffered enormously, and was not at the origin of or the originator of her own suffering is also clear. She deserves our compassion and understanding. So do all involved in these tragic events, but especially her father who has been so often maligned. No one emerges free of blame, because everyone involved was fallible and flawed and human. Anaïs caused great suffering to others, yet it was hardly a willed choice, but rather the result of severe illness and trauma, much of which can be traced to her domineering mother. In times like this one should step back from judgment and a salacious interest in the failings of others, and instead say a prayer for those who suffered so deeply. If Rosa had let Joaquin see his children and

remained in Europe the *Diary of Anaïs Nin* may have never been begun. If Rosa had not been a devout Catholic and found another husband perhaps she would not have poisoned their children against Joaquin. If Joaquin had not persisted so resolutely Anaïs may have never become a writer or known her father at all. If Rosa had not forced Anaïs to hide her true self then maybe she would not have begun to create a fantasy world she could live in and in so doing perfect her craft as storyteller. If Joaquin had not loved her, he would have given up. If she had not loved him, she would not have always been open to seeing him anew. If he had not had many admirable qualities, she would not have remembered them so fondly or loved him so much.

The trauma of Anaïs' childhood separation from her father would be with her until the grave.[lxxvii] To see how it affected her own relationship to children, it is instructive to revisit two of the most traumatic events during her relationship with Henry Miller, one widely recalled, the other barely ever noticed.[lxxviii]

In 1934, Anaïs became pregnant with Miller's child, a baby girl. Miller was already a father. His daughter Barbara had been born in 1919 to his first wife Beatrice, whom he grew to despise, with whom he had fought violently, and to whom he was often unfaithful. After Miller left Beatrice for June Mansfield in 1923, he had initially seen his daughter, whom he loved deeply, but he soon lost touch with her due to Beatrice's antagonism and his own guilt at not being able to provide for Barbara as she wished.[lxxix] He also felt pressure to diverge his worlds because of the stress the child placed on his marriage to June. Miller for years suffered enormous distress at his separation from his child. He did not see her again until she was over thirty years old. By then he had two further children from his third wife, Lepska.

When Anaïs became pregnant she was deeply distressed. Henry did not want another child. His literary career was soon to be launched with the publication of *Tropic of Cancer*, and he could not provide for a family. Anaïs felt she could not give Hugh Henry's child. She was also involved in an affair with Rank. The child was due in December 1934. Anaïs claims in her diary that

Henry is a child and does not want a rival. She sees herself as a mother to many individuals ranging from her own mother and brother to Henry, Eduardo Sanchez, and others she helps. "It must be destroyed because of Henry," she claimed, shifting the blame. Hugh tried to get her to keep the child – he wanted a family as they had originally agreed. Anaïs refers to this wish as "persecution." She talks of herself as "enslaved" and "imprisoned." Her father visited her around this time, and she hated him because she saw an echo in him of the man who caused her to face the unthinkable dilemma of real motherhood. With no justification and total hatred she refers to him as "the great abortionist." She spoke of "revenge and love always mixed" yet in an obvious untruth said, "I do not use my treacheries to make men suffer." Suddenly all men were the enemy – "Hugh tortures me, Henry uses me, father is cruel." "I do not want to be a masochist any longer, but the only way out of masochism is by sadism." On July 13th, Anaïs and Henry had a petty quarrel because of the mounting strain – Anaïs was involved in three concurrent sexual relationships. "I realized it was a disguised scene of jealousy. The tears came to my eyes. I felt an immense distress. All our talk only meant you are abandoning me. *I feel you are abandoning me*." She went on, "I torment him," "I told him a lot of lies. It didn't matter." A few days later, she mused to her diary on Rank: "I can destroy him." As Henry increasingly hoped Anaïs would finally live with him, Anaïs reacted by falling deeper in love with Rank and planning to abandon Henry. Anaïs was trying to abort the child. She even tried to provoke a miscarriage by "savage dancing." On August 29th at boulevard Suchet, Anaïs sat in a beautiful room and talked to her unborn child. She said the child would be glad not to be born into a world where "even the greatest joys are tainted by pain."

"I want men not a future extension of myself," she mused. "You ought to die . . . you ought to die because you are fatherless." The deep sickness Anaïs is experiencing is shown by the total irrationality of her thinking. Two men were prepared at that moment to act as father for the child. Her husband wanted it and would provide for it. The child was aborted. Preparing for it with the doctor "I got up gaily. I feel so happy . . . even when I see the bloodstained rags." She continued:

> You are a child without a father, just as I was a child without a father. You are born of man, but have no father. This man who married me it was he who fathered me. I could not bear it that he should take care of another and I should be orphaned again. This care is the only care I have known. With everybody else it was I that did all the caring. . . . The woman loved and cared too much. But inside the woman was still a child without a father, a child that did not die when it should have died. There was still the ghost of a little girl forever wailing inside, bewailing her loss of a father. This man who married me took care of her and now if you came, you would take him for a father and this little ghost would never let me alone.[lxxx]

Anaïs goes on to reflect on Henry, whom she sees as her child:

> He would cast you aside. He would run away from you just as he ran away from his wife and his other little girl. Because he is not a father . . . You would be abandoned and suffer as I have suffered when I was abandoned by my father who was not a father but the artist, and the child. It would be better to die my child unborn, than to be abandoned. You would spend your life haunting this world for your lost father . . . this lost fragment of your very self. . . . It would be better to die inside me, quietly in the warmth and darkness.

This harrowing account reveals Anaïs' deep Borderline personality and the obsession with the words father and abandonment, the identification of Henry with Joaquin. Hugh is her father and if the child was to be born she would have to compete with it for his love and care. She cannot bear competition because it reminds her of Maruca and her father's abandonment. Anaïs sees artists as her children and therefore they compete with the child for the love and care of the "mother" – just as Joaquin had allegedly competed with Anaïs for Rosa's attention. She sees artists as incapable fathers who are bound to abandon their children just as Rosa had taught her to do. The biological father of her child is she says a child himself who just like her father abandoned a daughter who loved him and whom he claimed to love. She believes that if the child is born Henry will abandon the child, just as she claims he

abandoned Barbara. Anaïs believes that artists need childlike devotion and care. Hugh took care of Anaïs, who in turn took care of Henry, who himself took care of friends like Perlès, Durrell, and Osborn.

Henry, Hugh, and Anaïs all wept just before the child was dead. During the abortion, she desperately wanted Rank to come. She suffered great pain. Miller looked "haggard and desperate" when she saw him the night before. It was Rank's anticipated visit that "was calling me back to life." The abortion was difficult because the baby was already five months old. Anaïs felt she was "all pain and no memory." The child was a girl. The doctor did not want Anaïs to see it, but Anaïs got angry and demanded to be shown. Anaïs claims in her diary that the child showed a head tumor, which would have killed her within days if it had not been aborted. This may be true but is very unlikely. It would be a typical fabrication by Anaïs to justify what she had done and to show the necessity of the abortion. Looking at the child she reflected, "I hated it for all the pain it had caused me. I hated it because it was a little girl." Her reaction is typical of a Borderline response, the child is seen as a menace, intending to kill Anaïs, compete with her, and cause her pain. Anaïs is doing the inevitable, trying to protect herself, the victim, from suffering. "Man as father I do not trust," she wrote. Guiler went almost insane with grief when he heard her screams from an adjacent room. Henry wept and blubbered in a waiting room and suffered intestinal cramps all night. The morning after, to celebrate her successful abortion, she drank champagne.[lxxxi] Her isolation was complete. She felt "I had died again. As I have died many times."

In March 1936, Anaïs and Henry were still lovers. Things had greatly changed and both of them had made great advances in their writing. Each of them had greater acclaim and Miller was perceived by many as a major force in contemporary literature. Anaïs had by now a mixed relationship with Rank and had begun her pattern of other lovers. She was soon to embark with Gonzalo Moré, who would rival Miller for her love for years. Anaïs and Henry were visiting New York. Being back in his home town made Henry think inevitably of his long-lost daughter, Barbara, whom he had not seen

for a decade, although he had often asked old friends to watch over her and give him news of her life.

On March 11th 1936, Anaïs confided to her diary that she was afraid that Henry would meet his daughter and fall in love with her, not as a parent but as a lover. She also admits in *Fire* that she was jealous of Barbara (314). Once she noticed that Henry always carried a photograph a friend had sent him of Barbara in his wallet. Anaïs studied the beautiful young girl intently. She grew angry and jealous. Barbara Miller was at the time around 17, close to the age at which Anaïs had married and at which Maruca had been first officially and openly linked to Joaquin. That Anaïs believed that Miller could have an incestuous relationship with Barbara and replace her in Miller's love life shows the extent of her delusion. It is inconceivable, and Miller would have been deeply shocked by the notion. He loved his daughter Barbara, and when he was reunited with her in the 1950s, they had a close relationship.

Henry had heard recent news of his daughter. Anaïs wrote about this on March 2nd. He had heard that she is beautiful. "If he had money he would seek her out. He only hesitates because he is ashamed of his life." Twice Henry had spoken to Anaïs about his daughter, and the fact "gave me a shock," she recalled. She was deeply upset that he thought about Barbara:

> When he mentions her my heart grows cold. I feel I could kill to defend my only happiness on earth. I feel I have convinced the world of my goodness, *under the cover of my goodness I could commit crimes. No one would suspect me*. . . . Now I think perhaps the same thing will happen between Henry and his daughter as happened between my father and me.[lxxxii] And I want to die, to kill, to murder. Wild plans rush through my mind. I will pretend to go and plead for Henry. I will estrange them. . . . What I imagine is this daughter sharing Henry's life and idolized by him, and I am unable to bear this. I have to have a love for myself alone.

Luckily for Henry Miller, he did not have any opportunity to meet Barbara on that trip to New York. If he had, Anaïs would have seen it as a threat to her very existence. The violence of her

comments of the kind of emotions this young woman unwittingly inspired in her is frightening. Anaïs would have stopped at nothing, including by her own admission "crime" to remove her rival for Henry's affections at a time when she was already lying to him compulsively, had aborted his daughter, and was deceiving him with other men. That Anaïs could not or would not see the sickness in such a rationale is part of her illness. That others have not sought a better explanation or accounting of it shows how simplistically Anaïs' life has at times been summarized. The fact that Anaïs could plan a calculated attempt to separate Miller forever from the daughter he so clearly loved shows she had no limits. It shows at times how close to Rosa's personality she was. A woman who says she feels she could kill, lie, murder, to preserve the world as she wishes it to be obviously has no morals or scruples. For such a woman, claiming her father was violent, a pedophile, and an abuser did not pose a problem, especially since she knew he would never know and she would never be held accountable in her lifetime. In Borderline ways of thinking, he had it coming for abandoning her. As Henry Miller wrote in his *Village Voice* review of her *Diary*,[lxxxiii] Anaïs had "excessive imagination" and "no barrier between desire and action," "contrives to evade word issues," and "learned to consolidate the will." He also wrote: "If she has no moral scruples, then it is because she has arrived at a state of grace." The remark was a sly one by Miller, attempting to please Anaïs by implying she had an Oriental attitude to life, while secretly alluding to one of the greatest condemnations of her.

Anaïs never knew a happy or free life. Her pain and suffering were endless. She caused untold suffering to many who knew and loved her. Some came to hate her or pity her, while others who knew her less well and much later in life idolized her. Even her times of joy and recognition after long years of obscurity were somehow tainted by doubles lives, lies, fragmented personalities, an inability to be honest and open about the silliest little thing. Hugh suffered untold pain and in his way loved her till the end. He always supported her, gained some recognition himself as an artist, and held Anaïs, much to her despair, to the promise never to divorce him. Through Rupert Pole and his love she knew finally some real happiness. When Henry at last became a highly successful author, he used his influence to ensure she was published and brought to center stage. For over 20 years by that time he had been helping her

financially and he even assigned royalties from their books of letters solely to her. He deferred to her in every question or lie about the truth behind their public image while she was alive. Anaïs was deeply loved and protected by many men in her life. They often acted at times as father figures or protectors to her. They included Hugh Guiler and Rupert Pole, but also Henry Miller, Gonzalo Moré, Otto Rank. Her own father loved her and was there for her as much as she allowed him to be. For a woman who imagined herself being constantly abandoned, betrayed, deceived, abused, and rejected, in her own life at least, loving, patient, and forgiving fathers abounded. The behavior she so deeply feared was usually practiced by herself upon men who loved her. Now perhaps we know why.

Notes

[i] My account is in part derived from conversations with Joaquin Nin-Culmell as well as the following sources: DAN 1-6 refers to *Diary of Anaïs Nin* volumes 1-6. EDAN 2-4 *Early Diary of Anaïs Nin* volumes 2-4. Linotte refers to *Early Diary of Anaïs Nin* volume 1. AWS *A Woman Speaks* CWAN *Conversations with Anaïs Nin* TNOTF *The Novel of the Future*. ALP *A Literate Passion*. LTAN Henry Miller's *Letters to Anaïs Nin*. IFSM *In Favor of the Sensitive Man*. ROAN *Recollections of Anaïs Nin*. Bair refers to Deirdre Bair's biography of Anaïs Nin. Fitch to Noel Riley Fitch's biography. Other sources are referenced within footnotes and the text. Quotations are used under the provision for fair usage for non-profit educational and instruction purposes. The purpose of this essay is not as some may imagine to malign Anaïs Nin but rather to draw closer attention to her suffering and to attempt to gain increased compassion for her and her circle.

On April 18th 2000 Joaquin Nin-Culmell wrote to me and stated:

"Gunther and Rupert are to be treated with care. They can easily turn against you if you don't follow their ideas"

It was one of a few times over a decade that he warned me that the Nin estate could be extremely hostile if their version of events was ever questioned. As I stated to Gunther Stuhlmann I believe that Anaïs had a major impact on Miller's career and I believe she is a major writer. I admire her writing enormously. I have defended her in print. I also believe that she and Miller should be treated with compassion and not judged. This essay is not seeking to judge her but rather aimed at showing how the full depth of her suffering and her father's suffering has never been addressed. It is my hope that through understanding her better she will be seen as a woman who achieved a great deal and was deeply loved by many people in the face of terrible suffering and enormous emotional and practical problems. If the thesis of this essay is correct then she is to be more admired for what she achieved than ever. In private the nickname "Ninnies" has been given over the last 30 years to those who idolize Anaïs and seem to worship her to attack anyone who questions her motives or criticizes her. Yet this essay does no more than use her own accounts long since public to portray and contextualize an alternative version of her troubled emotional landscape.

[ii] The date is disputed. German biographer Linde Salber claims 1899 in her book *Tausendundeine Frau* (Wunderlich 1995).

[iii] Bair and Fitch's accounts differ. Fitch says he left Spain to avoid military service following a later claim by Anaïs. Joaquin Nin-Culmell confirmed the story of Ysolina and her enduring affection. Joaquin had been playing publicly since he was 13 and as a soloist since he was 17. The marriage claim was made by Anaïs and is unverified.

[iv] The link between German and Spanish was an obvious one at the time since the Hapsburg Empire had encompassed Austria and Spain. Many immigrants in Spanish lands were of German and Austrian origin. Anaïs loved the German language Miller's first language.

[v] In photographs the age difference between Joaquin and Rosa is very obvious. At times she looks older than her years—almost a mother figure.

[vi] Inspired by his uncle Joaquin Chase's son Gilbert was also later to become a musicologist.

[vii] Anaïs said that Rosa was naturally cheerful but also was blunt and capable of great anger as well as self-pity and emotional blackmail. She was also often impractical, irrational, stubborn, proud, overbearing, and unreasonable. Joaquin had always told Anaïs that it was impossible to reason with her mother. She was extremely generous by nature. If someone admired something she owned her first inclination was to give it to him or her. Anaïs later mimicked this trait. Rosa was intensely Catholic, while Joaquin was relaxed in practice of religion. Anaïs would later claim that she had to break with her mother to a large degree in the early 1930s or else submit entirely to her beliefs. For example, Rosa was horrified by abortion, which she saw as murder. Anaïs claimed Rosa would have sooner given up her daughter's life to save a baby and submit to God's will. Anaïs came to consider Rosa's beliefs and demands as "a threat to my existence." Rosa was violently shocked by Anaïs' book on Lawrence and disliked her artistic friends. Rosa wanted Anaïs to be maternal and family oriented and a good Catholic Hispanic wife as she considered herself to be. Anaïs rejected her demands and determined to become "like the women who had charmed and seduced my father, the mistress who lured him away from us." The word mistress is often used to describe Maruca, with all its negative import. In fact, Maruca had a long courtship with Joaquin supervised by her family and did not sleep with him for a long time after they met. If she was eventually his mistress it was because Rosa refused him a divorce for many years.

When Anaïs was an adult, her mother "often frowned upon what I had become" and made disparaging comparisons to the submissive Catholic teenager she had once been. Anaïs said that Rosa, "while she lived threatened all my aspirations to escape the servitude of women" and "visited upon us her own anger and rebellions." Many of Anaïs' adult female friends would resemble her mother just as many of her lovers would resemble her father. Bair claims that Rosa Culmell did not marry until late because she did not wish to. In reality she felt duty bound to look after her father's household and her siblings and married as soon as she was able. Rosa was highly conventional in her family aspirations. Bair's claim that Joaquin tried to curtail Rosa's career is not supported by the evidence.

[viii] Anaïs Nin was born in Neuilly on February 21st 1903. Thorvald Nin y Culmell was born March 12th 1905. Joaquin Nin-Culmell was born September 5th 1908.
Joaquin Nin-Culmell did not read this essay before his death. He was, however, well known to disagree with the Nin estate on several aspects of the portrayal of his sister. For example, he liked Bair's biography, which Gunther Stuhlmann disliked. Joaquin Nin-Culmell was close to Hugh Guiler and deeply in his debt. He was also loathe to see people hurt by too much revelation of the truth of their personal lives. He tried to protect Hugh from any public embarrassment. I would not have published this essay if he had still been alive, even though he contributed to its inception by pointing out differences in his interpretation of Anaïs' life and the "official" Estate story and by answering questions. He retained all his life a dislike of Henry Miller.
For an account of Joaquin's career, see *Joaquin Nin: Pro arte e Ideas y Comentarios* (1974). He attempted to create both a National Opera and Conservatory in Cuba during 1909-10. He became Founder and Director of the Sociedad Filarmonica Cubana. Several recordings of his compositions are still commercially available. Over 50 recordings are listed at the Bibliotheque Nationale de France. In 1939 Editions Max Echig of Paris, Nin's music publisher, issued *Obras y Trabajos de Joaquin Nin* to commemorate Joaquin's 1000th major concert performance (held February 3rd 1939). Among Joaquin's close friends after his career became established were Antonia Mercé ("La Argentina" 1888-1936), the most famous Spanish dancer of the early 20th century (Anaïs claimed he discovered her), who also befriended Maruca. La Argentina directed the largest Ballet Company in Paris, *Les Ballets Espagnols*, which she took over from Diaghilev. See *Antonia Merce, "La Argentina": Flamenco and the Spanish Avant-Garde* by Ninotchka Devorah Bennahum (Wesleyan UP 2000). The closeness of Joaquin Nin to La Argentina was at the root of Anaïs' great immersion in Spanish dance in the late 1920s.

Joaquin had an intense dislike and fear of The United States and thus never achieved a career there. This certainly caused his career to be vastly less successful than it is likely to have been had he learned English and toured extensively in America. His attitude towards America was a result of American imperialism in the 1890s, the formative years of his young adult life and a reaction to the Spanish American War (1898) in which Spain had been provoked and humiliated by America. The U.S. achieved great territorial gains, wiped out the Spanish presence in the Caribbean, and seized the Philippines. For 4200 American troops killed in the Philippines, some 220000 Filipinos were killed. One of the main territorial battlegrounds had been Cuba. Joaquin eventually took Cuban citizenship because of his love for that country but also to deflect prejudice against Spain that was rampant for many years in American circles.

[ix] *Pour l'art* (Ervann 1909); *Idees et commentaires* (Fischbacher 1912). The latter is a particularly substantial volume of over 230 pages on the art of music. Joaquin's father, Joaquin Nin y Tudo, had been a mathematician and author.

[x] Joaquin had many physical traits and character traits in common with Henry Miller. Anaïs would echo her mother's care for Joaquin when he was writing. Miller wept once because she inserted carbons in his pages and stood hovering around him ministering to his needs while he wrote. Both saw it as a deep expression of love.

[xi] Joaquin was angry when Rosa revealed she was pregnant with Thorvald at a critical point in his career. Neither had he wanted a child so soon after their marriage and had thus been upset when Anaïs was born. Joaquin believed that Rosa was reneging on her promise to ensure the success of his career as a first priority. Since he was dependent on her family for income, he felt that she had trapped him in a situation where he had no egress by presenting him with pregnancies as a *fait accompli* against his will. If he divorced he would in all probability, at least initially, harm his career and face disgrace. In other words, he could accept her choices or lose everything. Since she initially controlled the inflow of money, as she had been used to doing in her father's home, Joaquin came to resent her control of him, while being grateful for the efforts she made on his part.
Joaquin in turn introduced Rosa to levels of musical performance and musicians, social circles internationally that she is unlikely to have ever entered without him, despite her father's position in Cuba. Joaquin would within a few years be referred to as *Maestro.* He was not only Rosa's singing teacher but also secured her entrée into musical high society as his reputation, renown and contacts flourished during Anaïs' first ten years. Rosa basked in a glory that was in large part achieved by her husband's great musical gift. As he achieved financial independence he asserted his practical independence increasingly.

[xii] Miller married his piano teacher, Beatrice Wickens, and had affairs with several of his piano students before marriage. He had begun his first steady relationship with Pauline Chouteau as a result of piano lessons. Miller was attracted to and fell in love with pianists, musicians, and dancers all his life, from these early conquests to Hoki Tokuda, his fifth wife. In this era, prior to sound movies and radio, classical musicians had an immense status and like public lecturers and actors could attract enormous crowds, prestige, and acclaim equivalent to that of major movie stars today.

[xiii] 1905-7 Joaquin usually toured alone in Europe and Cuba. Bair claims this was because he sought to pursue other women, yet no evidence is presented for this. It would have been highly unusual for the time for a rising musician to travel internationally with a wife and small babies. Joaquin was under the guidance of leading Spanish Maestro Felipe Pedrell and probably directed his career in accordance with his advice. Anaïs only began to recall Joaquin from when she was around five years old.

[xiv] As an adult, Thorvald rarely saw his immediate family. He was enraged that Anaïs included him in her published *Diaries* without his consent, as were many other people. See *Recollections of Anaïs Nin* 1-5 for Thorvald's daughter's account of Anaïs. This portrait of Anaïs depicts her as self-obsessed, selfish, and elusive and someone who lied to her great nieces about being interested in them when they were small.

[xv] In Joaquin Nin-Culmel's behavior there are echoes of Henry Miller. Miller was a model child until his retarded sister Lauretta was born. Her mother Louise, who did not know how to cope with her lack of ability to learn, often beat Lauretta. Miller began to behave badly and become insulting in order to draw his mother's wrath towards himself and away from the sister he sought to protect. Joaquin Nin-Culmell may have practiced a similar distraction, or he could have been traumatized by a lack of a father figure.

[xvi] The evidence that Joaquin's second wife divorced him because of repeated infidelity is attested to by Anaïs, who seemed to gloat sadistically over the fact his wife was leaving him. She seemed to revel in his obvious pain and distress after initially trying to persuade his wife to remain with him. Joaquin was nearly 60 at the time. As a result of the strain, he collapsed at his 1000th concert. He was forced to sell almost all his possessions and return to live with family in Cuba. This effectively ended his career. The end of his second marriage destroyed him emotionally. Anaïs wrote that it was "his ghost that sailed back to Cuba."

[xvii] It is interesting to note that there are several comments by Anaïs that suggest her mother was in fact the highly sexed parent, not her father. At various points she claims that her mother's sexual demands were excessive and served to distance her husband from her.

[xviii] In her biography, Bair claims than even though he used a cane and brush to beat his sons he always used his hand to hit Anaïs. The obvious intention is to suggest sexual overtones to the punishment of the young girl. It could equally be argued that a smack is less painful than a caning; hence, he thought it more appropriate for a girl. The careful selection of words by biographers can be used to convey subconscious signals, which encourages the reader to intuit intent that may be far more malefic than what actually happened. Anaïs Nin's German biographer, Salber, does not believe that she was sexually molested by her father as a child. Yet she describes how Joaquin used to hit the children and Anaïs felt an intense ecstatic closeness to her father when he was beating her. This is probably linked to her confused notions of her father as a religious figure, which she often refers to and derived from Catholic iconography:

"Den Strafaktionen des Vaters sucht Anaïs haufig durch Schauspielerei und exaltiertes Verhalten zu entkommen ... Sie hatte alles angestellt, um ihn daran zu hindern, ihr Kleid hoch zuheben und sie zu ziichtigen. Zugleich sind diese leidvollen Szenen jedoch auch eine Form dramatisch gesteigerter Nahe. In verdrehter Weise ermoglichen sie ein Gefiihl ekstatischer sinnlicher Verbundenheit."

[xix] Cited in Bair 17-18.

[xx] It should be remembered that the published *Diaries of Anaïs Nin* are the work not of one but numerous authors. Anaïs usually wrote two journals, one based on actual events and one filled with the lies and deceits necessary to deceive those she thought might read her journal. Then Anaïs usually rewrote these two versions creating a third version in which much was fictionalized. To create a desired narrative, Gunther Stuhlmann and Rupert Pole then edited the manuscripts. This established a certain public image. Even the unexpurgated diaries are often misleading. Finally, their versions were revised in part in collaboration with an editor at Harcourt Brace Jovanovich. To see how different versions of the diary can be, one only has to recall that Nin's husband was omitted from the *Diaries* when first published and that no one knew officially Miller was her lover until after her death. An example of the ability to lie by omission is provided

by comparing the story of the relationship between Miller and Nin in *A Literate Passion* and *Henry Miller's Letters to Anaïs Nin*. Nin admitted her diaries were filled with "necessary lies" and symbolic truths rather than facts. Many of the events and actions given as fact in the diaries are in direct contradiction to outside accounts or cannot be corroborated as factual.

The published versions were also all edited with particular public and personal considerations in mind. When Hugh was omitted from the first published versions of the *Diary*, Anaïs became a feminist icon because she was believed to have been independent, whereas she had all her life been dependent on Hugh subordinating his wishes to hers and supporting her career, friends and lovers financially. Anaïs took full advantage of the fame this interpretation gave her as a feminist much to Miller's disquiet. He said that he would be glad when the truth finally came out and one could put to rest the "myth of Saint Anaïs."

Subsequently, Anaïs was the victim of a backlash condemned for lying. Anaïs found a posthumous reputation again through her erotica and the release of the unexpurgated diaries. *Incest Henry and June* were released coinciding with a new social preoccupation with female sexuality and sexual abuse in academic discourse — her accounts were often sadly taken at face value yet again. Since the unexpurgated diaries were published after the death of most of the protagonists, ostensibly to protect privacy, they also did not risk contradiction since the main witnesses to events were unable to rebut Anaïs' accounts. Those who were alive often did find much to quarrel with.

[xxi] The repression of memories of abuse is common, but so is false memory and it has been conclusively shown that it is relatively easy to plant false memories of abuse, particularly sexual, in the minds of an unstable personality with unresolved parent issues during therapy. Elizabeth Loftus has written:

"Like the witch-hunt trials of old, people today are being accused and even imprisoned on 'evidence' provided by memories from dreams and flashbacks—memories that didn't exist before therapy."

All three of the Nin children did report that their father photographed them often, sometimes nude. Anaïs claimed her beatings stopped when she was around nine. If this were accurate then Joaquin would have been around 3 and Thorvald 7. If Anaïs' account is to be believed, then it is hard to believe Joaquin beat his youngest son aged two with either a cane or brush. In the modern age, the photographing of young children, clothed or unclothed, often evokes notions of pedophilia, yet at that time this would have been a reaction highly unlikely to be experienced. A parallel to Nin would be the photographs of young girls taken by Lewis Carroll. In the post-Freudian era in America, everything seems to have a sexual, abusive, or sexist connotation. In the minds of people of the first decade of the last century, this would have been incomprehensible. The following comment regarding Carroll by Ada Calhoun describing an exhibition of Carroll photos (Austin Chronicle archives) is a case in point:

"So why does this sense of Carroll as pedophile persist? According to Morton Cohen (a Carroll expert and Professor), it has a lot to do with the suspicious era in which we live. It's simply assumed these days that if an old man likes spending time reading to, playing with, and photographing little girls that he must be a sick human being."

Modern biographers writing in the paradigm of post-Feminist discourse, psychoanalysis, and a national obsession with abuse have tended to write the stories of Miller and Nin within a context and interpretation that panders to contemporary paranoia about and interpretations of certain issues. The interpretation placed upon the available evidence by American (female) biographers such as Bair, Fitch, and Dearborn would not be likely to be shared for example by a European male author or an author of either sex from a different country or different time. (See Christina

Sommers *Who Stole Feminism?* Simon and Schuster 1994). Nude photography in the early part of the 20th century was common, both of adults and children. It was a time in which children were often idealized and they and adults took part in naturism and nudism, which was all the rage. It was also a time in which an adult or child could be naked in the bath or sleep in bed with their parents without suspicion of sexual abuse, something almost inconceivable by today's norms. Fitch accepts Nin's claims of sexual abuse by her father at face value. Her reasoning is that Anaïs' later behavior is symptomatic of this. This is not necessarily true. Another explanation is equally plausible as will be discussed below. Fitch also says that the examples of father daughter incest that recur in Anaïs' writings also support her claim. In fact, since Rosa had brainwashed Anaïs directly and obliquely into believing Joaquin was seducing young girl pupils almost since Anaïs was a toddler it is hardly surprising this image of him took root in her subconscious. Fitch writes that the allegations of sexual abuse by Joaquin "cannot be conclusively proved." I would go further and say that there is no evidence for them except Anaïs' word. Her brother Joaquin, who was witness to her whole childhood and her closest sibling, denied them.

[xxii] There is no outside corroboration that Joaquin abused young girls or his daughter. An interesting insight may be given by Henry Miller's novella *Devil in Paradise*, which is a blistering, vicious and sadistic attack on his former close friend, Conrad Moricand. Anaïs was deeply upset at Miller's portrait of Moricand, which she claimed was false and libelous. Moricand closely resembled Anaïs' father in his mannerisms and culture (in fact, Miller's description of Moricand may be in part based on Joaquin Nin). When Miller wishes finally to turn the reader against Moricand in total revulsion, the thing he claims is that Moricand was a pedophile and that Miller wanted him to leave because he was afraid for his own young children. There is no truth in these accusations at all, as Anaïs knew and as Miller's unpublished letters to Moricand show. It is simply the most damaging barb he can throw to cause the reader to hate his now enemy. Revealingly, the book was only published after Moricand's death, when he could not refute the charges, just as was the case with Joaquin Nin. To show Miller's inconsistency he jokes about Perles sleeping with an under-aged girl in *Quiet Days in Clichy*. Nin's alleged account of sexual misconduct by her father was written after reading Miller's book on Moricand and during a period of "complicated sexual relationships" (Bair). Nin calls *Devil in Paradise* "a cruel book" but goes on to defend Miller ultimately for his cruelty.

Just as many people loved Anaïs and defend her unreservedly against any criticism, seeing her as a perpetual victim and courageous fighter for women, many people over the years did not like her and found her in person to be deeply troubled as well as manipulative, a compulsive liar. A letter from Bob McGregor of New Directions to Henry Miller (*Henry Miller/James Laughlin: Selected Letters*, Norton 1996) gives an example. McGregor tells of his personal interactions with Anaïs who appeared to him to be exhibiting "unusually demanding, unreasonable, unpredictable behavior." He recalled "coy sweetness, twisted thrusts, of a very troubled ego under that enormous charm and seductiveness" and that "very little of what she said had anything to do with what she really meant." He also spoke of her "whining and wheedling" and her "obvious technique of twisting men around her little fingers." Nin was at the time asking favors of New Directions and then suddenly launched into an attack on them for not having published her. She seemed so unstable that McGregor admitted to being afraid of her.

McGregor informed Miller that if the Miller-Nin letters were to be published then she could not be involved because he deemed her too unstable, someone who was "concerned with her ego and special desires for certain public effects." Miller responded that he could forgive Anaïs anything because he owed her so much. "All her emotional disturbances are due, in my honest opinion, to the very complicated, multiple life she leads. . . . I feel truly sorry for her knowing what I do. Essentially she is a big soul — but there is a flaw somewhere — and it will eventually be her downfall I fear . . . she is *hurt*, that's all. And the hurt is her own doing regrettably." George Wickes in his footnote to Miller's reply states accurately that Miller was so intimidated by Anaïs that when the first volume of the Miller-Durrell letters was published in the 1960s he eliminated almost all references to her. Anaïs also forced Alfred Perles to completely rewrite his book *My*

Friend Henry Miller (1956) to eliminate all the truth about her relationship with Miller and to rewrite facts, replacing them with lies and invention. Anaïs appears in the book as two separate women. The only book to speak openly of Miller's affair with Anaïs before her death was *Colossus of One* by Kenneth Dick (Hague 1966) in which the author tricked Anaïs and June into confidences which he then published against their wishes. Once crossed, Anaïs was a redoubtable and damning enemy. Winning back her favor was, Miller once said, "like climbing Mount Fuji." She was almost pathological in her attacks on those who she believed had wronged her, and often lied about them in her diary to belittle them, as she did to her benefactor Fraenkel, among many others. While at times she admitted that she lied repeatedly, she also insisted she was telling the truth even if it was symbolic rather than factual. The truth was of course her version at any one point in time — even her own accounts of facts can change radically. Anaïs' ever-changing perspective, views, and judgments of people, contradictory accounts of events are symptomatic of a personality that was highly unstable, mythomaniac, in constant flux and flight. This was a direct result of her childhood traumas and symptomatic of a deep rooted personality disorder. Anaïs admitted (NOTF 155) that in her diary "stories were altered and fictionalized with time. As the teller changed so did her versions of the past... thus fictionalizing had two purposes one, protections of the personalities; the other symbolization, the creation of the myth." In the violence of Anaïs' accusations against her father we would do well to recall her statement that "the death of emotion has led to excessive violence which is the major theme of our literature today and a symptom of schizophrenia; violence in order to feel alive because the divided self feels its own death and seeks to affirm its own existence" (NOTF 173). Although Anaïs did not have herself in mind, her diaries can at times be seen as an act of violence and revenge towards several individuals, notably her father, at moments where the potential of her own personality to disintegrate seemed most acute, where her reality and self-image seemed most threatened. To lie about someone and to malign him or her for all time in a work of literature to which they cannot respond can be seen as a form of abuse.

[xxiii] One should be very careful about believing on sight claims of abuse and misconduct. False memory syndrome, recovered memories and the desire to hurt others by attributing to them actions they never committed, or amnesia, repression and mis-remembering actions due to trauma are well documented in the academic literature (see, for example, <www.jimhopper.com/memory/> and *The Journal of Psychiatry and Law* 1996-97 issues). Anaïs often made allegations of severe misconduct by or acts and feelings evidenced by other people, usually men, which cannot be substantiated or are clearly untrue from outside evidence. A good example is her claim that Otto Rank advised her to sleep with her father and then abandon him as revenge for her abandonment. This story is often repeated as true. It is totally false and goes against Rank's teachings and his character (See E. James Lieberman *Acts of Will* rev. ed. 1993). According to Lieberman, Rupert Pole admitted to him in a telephone conversation that the accusation was totally false (personal communication). Rank and Anaïs did not even meet until after the alleged incest episode. She linked Rank's name to hers to give herself absolution for the act she was about to describe. Anaïs linked Rank to incest because of his famous book on the incest trauma. In reality, such an accusation could have seen Rank dishonored within his profession and censured for misconduct. Anaïs said herself it was "the fiction writer who edited the Diary." Anaïs made numerous claims about the actions of others, which are factually untrue. This is not surprising since she was always writing her emotive and symbolic truth, often in response to deep inner wounds, not anyone else's. In extensive interviews with David Gascoyne and Betty Ryan, they outlined to me huge distortions of events which concerned them. Like Miller, Anaïs sometimes used their skill as a writer to write accounts of others, their conversations and feelings that seemed plausible but were false, sometimes in order to denigrate them or justify herself. An example would be Nin's claim that Fraenkel was in love with her. This is totally untrue, and in fact Fraenkel at one point took Anaïs aside and warned her against trying to manipulate him or tarnish his friendship with Miller or Hugh (Daphne Moschos memoirs). Fraenkel's great financial generosity towards her, Hugh, and Eduardo Sanchez is omitted from all her accounts, as is her debt to his writing and

ideas. She once wrote to him "you have changed the face of my writing . . . you made me destroy a book I had written." Sharon Spencer has written of the book *Incest*;

"Fairness demands this: we must remember that the only evidence of Anaïs' sexual relationship with her father is her description of it. Although any and all readers are free to speculate, we do not know that her account is not a fantasy, as Henke concedes. This conviction is held by Valerie Harms (as expressed in "Anaïs and Her Analysts'" Nalbantian's *Literary Perspectives*), by Rochelle L. Holt and, most importantly, by Joaquin Nin-Culmell."

Henry Miller often defended Joaquin Nin because he himself had lost access to his daughter Barbara when she was a small child. He understood the pain this engendered. His first wife Beatrice used Barbara as a weapon to hurt him repeatedly In August 1940, Miller tried to approach Barbara. He engaged the services of his literary agent, John Slocum, who tried to call Barbara at a number Miller had obtained for Beatrice. On August 21, 1940, Slocum wrote Miller that Beatrice was immediately suspicious but took his name and number. Barbara called him back, thinking that Slocum was calling about a job she had applied for. Slocum explained the reason for his call and talked about Miller for several minutes. Barbara responded that she would call Slocum back if she decided to speak to her father. Slocum felt that her tone was one of "controlled bitterness and deep feeling." Slocum had the distinct impression that she did not want to know Henry and had been turned against him over many years by her mother. Miller took his revenge on Beatrice in *The World of Sex*.

Miller told Anaïs that he believed Joaquin had been wronged and suffered "a cruel deprivation" in being estranged from his family (*A Literate Passion* 158). At times it is clear from Anaïs' *Diary* that she is obsessed with the idea of lying to analysts to see if she can outwit and seduce them. She seduced Rank and Allendy and lied successfully to both.

[xxiv] Bair's claim that Joaquin deliberately provoked Rosa is debatable. Rosa treated her husband appallingly at times by any standards, but more so by contemporary standards. Bair attempts to portray Rosa as a victim of Joaquin, a man who harmed her career, kept her housebound with children and chores. This is not so. Rosa, not Joaquin, chose to have the children. She also pursued her career in tandem with his own as much as bearing children allowed. He continued to encourage her. Rosa taught music, as did Joaquin. The fact is Rosa had a charming and beautiful voice but was not gifted enough to be a full-time professional soloist. All three of the children were trained in music, though Anaïs lacked any real gift for it. Bair's narrative, as with Fitch's, is designed to give the impression of a house living in fear of her father. This is reconstruction from hindsight and instinctive acceptance of Anaïs' impressions of her father as abuser. It also tells contemporary readers what they expect to hear. As if to portray Joaquin as a sadist, Anaïs claimed he beat a cat to death with a broom. Joaquin Nin-Culmell said this was a complete fabrication and not in his father's character.

[xxv] This incident is supposed to have happened when Anaïs was two, yet she had no direct recollection of it. Rosa told her the story.

[xxvi] Arcachon is a spa famous for its healing springs, its sea air impregnated with the smell of pines, and was also of interest to Joaquin for its scientific associations.

[xxvii] Bair claims that at this point Joaquin beat Rosa and the children "even more frequently and violently." To my knowledge, there is no evidence of this. Even Anaïs did not claim that Joaquin beat Rosa. Rosa is unlikely to have been the kind of woman to tolerate it. Anaïs herself said her beatings stopped before she was 10. Bair's narrative at this point is full of supposition and innuendo designed to ring as plausible. Maruca is referred to as "nubile" suggesting a Lolita-like character. Bair claims that Joaquin bemoaned his "old, fat and unfashionable wife did not understand him." There is no evidence of this. Anaïs referred to Maruca as "sweet"

"docile" and "plain" rather than a nymphet. Joaquin would have been highly unlikely to criticize his wife to a pupil, daughter of his patrons, even if only out of pride.

[xxviii] Biographers like to present Joaquin as a deadbeat dad who abandoned his family and did not contribute to them financially. It should be remembered that at this point Rosa still has an income from her family, which she controlled, and that Joaquin's family agreed to look after his responsibilities since his only income was from concerts and his patrons. It is also claimed that Joaquin lied to Rosa about his departure. Yet this impression is derived from Anaïs, who was led to believe this by her mother. It is almost certain that Rosa was fully aware and chose to hide the fact the marriage was over from the children.

[xxix] Bair states that Joaquin removed "everything of value" from the house, intending to portray Joaquin as a scoundrel. Yet Rosa's possessions were obviously left behind. Since Rosa attached no importance to material things except for sentimental trinkets much of what there was in the house such as the piano, scientific equipment and books probably belonged to Joaquin. Joaquin moved to Paris to further his career. Bair says that Rosa and the children had to travel to Barcelona by third class rail, implying they were poverty stricken. This is untrue. Rosa was not impoverished. She was also offered ample help by her family, which she declined. Another important point is that World War One was imminent and Joaquin would have probably closed the house in Belgium anyway since this was expected to be the first front of the conflict when war broke out. Germany declared war on Belgium and invaded on August 3rd 1914. The assassination of Grand Duke Franz Ferdinand was on June 28th 1914. In the two weeks following the Nin family departure for Europe, multiple declarations of war followed one upon the other. Spain remained neutral, however, and saw no fighting, becoming a refugee center, and so the Nin family would have been safe there had they chosen to remain.

[xxx] Bair suggests that Rosa went to Barcelona because she thought it best to obey Joaquin. Given her history of constantly fighting him for control this is very unlikely. Rosa was never obedient to Joaquin as her refusal to follow any of his instructions regarding the children shows. The reason Rosa moved to Barcelona was because she believed being at the heart of her husband's family would strengthen her position and save her from disgrace. It also allowed her to attempt to enlist their help in maintaining a marriage, which she would never have agreed to dissolve.

[xxxi] Bair states that Rosa did not hide the fact that Joaquin had "abandoned" his family from the children. If this is the case, then this is the very first instance of what would be a life-long practice of Rosa of denigrating her husband and placing the idea very firmly in the heads of her children that everything was Joaquin's fault and that he was guilty of a great crime. Her accounts never assigned any blame at all to herself, but rather to the "Nin lies" and her husband's alleged philandering. It is just as likely that Rosa's insane jealousy and insecurity had finally driven Joaquin to the point where he finally carried out the act she had been telling him for a decade he was guilty of. It is unlikely given Anaïs' unstable reactions at the time and her recent poor health that Rosa would have been so frank, especially since she still intended to maintain a marriage.

[xxxii] One point that has never been made sufficiently clear is that for years Rosa supervised all Anaïs' contacts with her father. She read Joaquin's letters and corrected, censured, or even dictated Anaïs' replies. When Anaïs began writing a journal then Rosa also read this for many years thus imposing an unspoken censorship on her daughter. Rosa also gave a definition of what was to be regarded as truth in regard to what had happened and as to how Joaquin should be viewed by his children. Rosa refused to allow Anaïs to send her journals to her father and when Anaïs showed any behavior that reminded of Joaquin or spoke well of him she was severely reprimanded. This created a long-term pattern of sub-conscious brainwashing about the personality of Joaquin Nin, his actions and his character. In effect, Rosa was guilty of one of the most common behaviors of a spurned wife—trying everything to destroy the image of the father in the children's psyche. Rosa installed in Anaïs' mind the notion of Joaquin as being obsessed with young girls, as cruel,

uncaring, violent and selfish. She portrayed herself repeatedly as a victim. She repeatedly enforced the notion of abandonment and the sin against God it had been, how the abandonment had caused them all great suffering. Rosa refused to let her children visit their father despite his offer to pay their way. Rosa insisted that Joaquin loved only himself. All of this added enormously to Anaïs' trauma. Anaïs lived with or next to Rosa well into the 1930s. Even in the midst of her affair with Miller, when Joaquin Nin-Culmell and Rosa left Louveciennes in part because of Miller's presence, Anaïs would still visit Rosa at least three times a week and telephone her daily.

Rosa steered Anaïs away from artists and musicians, tried to confine her to the position of a dutiful wife and, by being a financial burden on Anaïs and Hugh for many years, effectively constrained their lives. One of the reasons Anaïs married Hugh Guiler was because her mother advised her to because he could pay for Joaquin Nin-Culmell's education. Only two weeks before Anaïs married Hugh she wrote, with the obvious influence of her mother's bitterness, "Love passes, marriage is a failure, Man is selfish." Shocking words for a bride that give the impression this was almost an arranged marriage over money. Anyone who criticizes Joaquin's relationship with Maruca, an heiress, should also bear in mind that Rosa had encouraged Anaïs to marry for largely financial reasons and did not hesitate to live off her son-in-law's income for years or determine the conditions under which her daughter could and should marry. Anaïs slept in the same bed with her mother until she was 16.

[xxxiii] Rosa always enforced the idea in her children's minds that she had made the most enormous sacrifices for them, that she was a martyr and innocent victim. She implied the responsibility Joaquin had foisted upon her by his "cruel abandonment" was the cause of the loss of her beloved career and that they must be deeply and eternally indebted to her. She also insisted that they side with her version of the truth as regards Joaquin effectively destroying any hope of a normal relationship between father and children. It is true that Joaquin could be irresponsible and have an almost child-like innocence, yet this had been his character since Rosa had known him. It is equally true that Rosa had deep personality flaws and behaved towards Joaquin often with cruelty as well as emotional and verbal abuse.

[xxxiv] Before their departure for New York, Rosa had tried to establish herself independently from Joaquin's family in Barcelona. She moved out because they became upset that she disobeyed their son's instructions regarding the children and criticized him constantly. Anaïs had originally decided to become a painter at the age of ten, a talent that she later redirected into interior design and modeling. She often told marvelous tales to her younger brother before she began her diary. She had written stories from the age of 9. Anaïs loved Barcelona and was happy there. It is symbolic that she began to write in order to reach out to her father, who was an author, as his father had been. In her writing Anaïs attempted to achieve symphonic form and a literary approximation of music (*In Favor of the Sensitive Man* 76). Joaquin, Rosa, and Anaïs were all avid readers. Anaïs is the source for almost all information on her parents' relationship and her interactions with her father. Yet it is clear there are many reasons why her accounts were biased, inaccurate, or false. It is worth recalling that almost all accounts of Joaquin come from his daughter and that even the comments of third parties about him are usually related (accurately or not we do not know) by her. It is on this "evidence" that biographies and public perceptions have been constructed. It is also clear Anaïs lies repeatedly and did so all her life. Her perceptions of her father and of almost everyone else in her life alter radically with time, as do her accounts of facts concerning them. Thorvald thought Anaïs a compulsive liar and never substantiated her claims. Joaquin Nin-Culmell agreed that many of her claims were false and never believed she was abused or committed incest with her father. Of all the siblings, only Anaïs recalled Joaquin as violent (decades after the events). Even Rosa never called him violent, rather saying "brutal." This does not have the connotation that it does today. In the language of the time brute and brutal could be far less threatening than they sound today, especially in French or Spanish.

[xxxv] "I always felt the inner quality resulted from the trauma of being uprooted and of losing my father, then of realizing I had to create an inner world which would withstand destruction. The child who is uprooted begins to recognize that what he builds within himself is what will endure, what will survive shattering experiences" (IFSM 76).

[xxxvi] The admission by Anaïs that she sought split beings is a crucial one. What she means is that she sought out people who were wounded or hurt in some part of their psyche, suffering from personality disorders, trauma or mental illness because she saw an echo of herself in them. For lovers she usually chose men who were weak, unstable, depressive or passive despite being often of great professional achievement. She also often chose men who had pronounced feminine qualities or mother issues that paralleled her father issues. Miller, for example, was defined by his relationship with his mother, Hugo by his relationship with his father, Allendy by female abandonment, and Rank by fears of his own ugliness and alleged mental illness. Artaud was institutionalized as insane, as was June (whom Anaïs often said she resembled). Both Miller and Rank were depressive and insecure with women. Anaïs subconsciously sought out essentially people who were vulnerable and therefore good subjects for manipulation.

[xxxvii] That Rosa was far from destitute is shown by the fact that she bought houses and at one point owned two. She also hired an assistant. The inability of Anaïs and Rosa to have any sense of what poor and rich actually meant is because they compared themselves only with richer relatives and friends, amongst the wealthiest in Cuba. When Anaïs moved to Louveciennes, she stated that Hugo saved 25,000 francs a year on rent alone. She thought of herself as in financial distress. Henry Miller was staying in hotels that cost 5 francs a night. Her fur coat at the time cost the equivalent of a year's salary for a French day laborer. Hugo had wanted to retire at 40.

[xxxviii] In a revealing feminist use of words Bair refers to these contacts and gifts as "long distance intrusions" (34). The sending of gifts and letters to your child is not an intrusion but a basic human right. Some feminists might argue that Rosa isolated Joaquin from his children because she knew he was an abuser. This is false. Rosa never believed Joaquin sexually abused his children. The allegation was never raised during her lifetime or Joaquin's.

[xxxix] This question shows the competitive spirit Rosa engendered to win her children's love for herself.

[xl] This text shows the influence of the ideas and words Rosa had placed in Anaïs 11-year-old mind about her father's crimes and her mother's enormous sacrifices for the children.

[xli] This passage shows Anaïs' awareness of Maruca and her father's interest in her. Rosa told this to her doubtless. Anaïs confounds the image of Maruca as a woman, with that of a playmate whom she used to play with. She therefore sees Maruca in part as a substitute child to Joaquin, who has displaced her because she was unworthy. This image has profound implications because it is the seed of the traumatic notion of Joaquin having a sexual relationship with a female who is in a sense his child and ward. The image of child and sexual woman is suddenly intermixed, the boundaries blurred. One can imagine Rosa complaining bitterly that Maruca was merely a child, Anaïs' playmate and almost the same age as her. In fact, Maruca was six years older. When Joaquin was 50, Anaïs was 28 and Maruca was 34. In those terms the age gap is less shocking. Joaquin was only 16 years older than Maruca, which was hardly unusual at that time. Rosa was 24 years older than Maruca. The disparity is caused by the fact Rosa was much older than Joaquin and he had married so young.

[xlii] Anaïs concealed her feelings out of guilt towards her mother and so as not to provoke her wrath.

[xliii] Rosa instilled into Anaïs this idea of self-abnegation, guilt, and sacrifice, as the oldest child and in the Catholic tradition.

[xliv] April 3rd 1915.

[xlv] Joaquin always encouraged Anaïs to write and took her writing seriously. This was natural. He believed she could be a writer as he and his father had been. Her determination to write was in part a way of winning his love and approval, of rewarding his faith in her.

[xlvi] Most of 1918 is not included in the available diary manuscripts, and we know almost nothing of their interaction this year.

[xlvii] Joaquin wrote after Christmas that he was leaving on tour. His mother was also writing regularly to Anaïs but did not mention Joaquin so as not to upset Rosa who read the letters.

[xlviii] *Linotte*, 223. In her version of the story, Rosa obviously told Anaïs that Joaquin pursued her madly when they first met. In reality, it was the other way around.

[xlix] This image caused great tension regarding Anaïs' ability to be herself with her mother since her mother despised everything Nin. Hence, Anaïs was forced to act, lie and put on a mask to be accepted. This became a reflex that was soon a fundamental part of her character.

[l] This text implies Joaquin separated his behavior towards his children from his relations to Rosa. It also suggests he may have felt remorse for the pain he caused his wife, for her suffering. Anaïs makes clear she had never been given any detailed account of the breakdown of the marriage. [li]Rosa duplicated for Anaïs the role she had played in her own father's house.

[lii] This scene shows how Rosa pushed memories into Anaïs' psyche and brainwashed her about Joaquin. Memories of violence were implanted of which she herself had no recollection. Anaïs only agrees she recalls because Rosa leaves her no choice. Her trauma is so extreme that fact and fiction is forever afterwards blended and inseparable. Before this scene Anaïs never writes of her father's violence or brutality. She writes endlessly about his love for her. All she herself recalls are Rosa and Joaquin arguing heatedly, not being savagely beaten or abused as is later alleged. Rosa did not burn the letters.

[liii] *Early Diary* 2 63.

[liv] Joaquin Nin-Culmell did not recall being afraid of his father.

[lv] A revealing example of Rosa's manipulation is given when Joaquin and Rosa accidentally meet at Anaïs' home in the late 1930s. Rosa had been shopping and felt humiliated that he should see her with a shopping bag instead of having a servant. As a result, Rosa collapsed in hysteria and forced Anaïs to give her hours of comfort and to promise that she loved Rosa and not her father.

[lvi] Anaïs had a romantic interest in Eduardo Sanchez, her cousin, before meeting Guiler. Rosa arranged for them to be separated and told Anaïs the relationship would" ruin your life."

[lvii] The uncut letters have never been made public, just as hundreds of letters they exchanged are unknown to scholars. Obviously, Anaïs wrote a massive amount to her father. What we know has been selected by Anaïs and by editors. Joaquin had met Anaïs and Hugh at Le Havre when they arrived back in Europe for the first time. Joaquin felt when he met Anaïs that their separation had created "an abyss" and that is what Rosa had wanted. Anaïs had forgotten French and Spanish to a large degree and even had trouble speaking with Joaquin fluently. She

would later take language lessons over several years from Joaquin's secretary Mr. Lanthelme, who also tutored Miller.

[lviii] In the immediate aftermath of agreeing finally to marry, Anaïs wrote that she preferred death to making Rosa unhappy. "My love for Hugo has waned. I cannot tell him. I cannot be the cause of such suffering." Her lies, masks, and pathological need to please others had trapped Anaïs already before her marriage.

[lix] See, for example, *Early Diary* 4 315. Anaïs claims Hugh was amused by this. Yet he was so devoted to her that he would do or say anything to please her.

[lx] Hugh Guiler revealed childhood sexual traumas and incestuous feelings to Anaïs in *Early Diary* 4 443ff.

[lxi] Anaïs was often suicidal. A typical entry is that of *Early Diary* 4 460. Anaïs was probably paradoxically saved from suicide only by her mother's deep Catholic belief that it was an irredeemable sin and Anaïs' fear of causing suffering to others.

[lxii] His military father had hit Joaquin Nin. Yet Anaïs admits that corporal punishment was the norm for Hispanic families.

[lxiii] See for example DAN I 181. It is interesting that this friend told Anaïs that Joaquin does lie occasionally but was not a compulsive liar, and that they always knew when he was lying. He told harmless lies and was open about affairs that he conducted. The friend told Anaïs that her father "adored" her letters and still reread them years after they were written.

[lxiv] See DAN I 206-9 for the meeting.

[lxv] This important admission in DAN I p.220 shows that many of the confrontational and accusatory letters Anaïs wrote to Joaquin over the years may have been dictated by Rosa and did not represent Anaïs' feelings. This is not made clear in published volumes of the *Early Diary* or biographies.

[lxvi] For a discussion of this theme see Karl Orend's essay in *Café in Space*, volume 2.

[lxvii] See *Incest* passim.

[lxviii] German biographer Salber sees the events as being real and interprets them as a surrealist act.

[lxix] For highly important discussions of the role of a biographer and the art of biography and its pitfalls and how evidence can be distorted see Karl Orend *Reflections on Paradigm for Biography* (Jackson 2003) and *Life into Art* (Alyscamps 2004).

[lxx] See, for example, *Incest* 297.

[lxxi] For details of Borderline see: Mason and Kruger, *Stop Walking on Eggshells* (New Harbinger 1988) and William A. Eddy, *Splitting* (Eggshell Press 2001).

[lxxii] This pattern is fundamental to Anaïs' diary and life. She does this throughout the diary and her image of everyone is fragmentary and in the moment, there are no absolutes.

[lxxiii] "The only way out of the victim role is to make others the victim" Anaïs wrote chillingly in *Incest* (322) that in other words her hurting others lessened her own pain. She went on "I see

myself victimizing my father because he victimized me." Her descriptions of the alleged incest were revenge similar to that practiced in books like *The World of Sex* and *The Devil in Paradise* by Miller. As writers, their greatest weapon was literature and the literary lie. Nothing could have inflicted greater pain on Joaquin than the allegations of sexual abuse and incest. The greatest pain she could inflict on Joaquin was taking everything hurtful Rosa had claimed about him, writing that it was true and extrapolating it even further into the realm of the criminal and pathological.

Joaquin disapproved of Miller, but knew of Anaïs' affair. In April 1934, she deliberately told Maruca and Joaquin she would leave Hugh and marry Henry simply in order to cause Joaquin great pain. She had no intention of doing so (*Incest* 122).

[lxxiv] Anaïs lived for the *mensonge vitale*, yet she perverted Bergson's meaning.

[lxxv] It is difficult to evaluate on the available evidence, but Rosa Culmell shows many traits of mental instability and possible Borderline characteristics. She was certainly highly emotionally abusive to her husband and children.

[lxxvi] *Incest* 319. "Love for Hugh turning to hatred. Can't bear his proximity, his defeats, his desire for me." When Hugh accidentally discovered Miller running naked from his wife's bedroom, he allowed her to convince him it was an illusion. He made love to her, but her feelings for him at the time were pure hatred because she feared he would abandon her and confront her lies.

[lxxvii] It is important to recall that Rosa went through an identical trauma at age 15 when her mother abandoned her children for a life of promiscuity and independence. She chose this life over preserving the family and staying with her children and to be with other lovers. The effect of this on Rosa was just as significant as Joaquin's loss for Anaïs. Rosa could have developed what we now understand as Borderline from this event and her own parents' violent quarrels. Perhaps Rosa was playing out her own parents' marriage all over again because of her deep trauma.

Perhaps Anaïs in terms of personal make-up resembled Rosa rather than her father after all.

[lxxviii] Anaïs constantly refers to the writers and artists she helps financially and practically as "my children." As a young woman, she expected to be a mother. Yet when she finally realized she could not be faithful to Hugh gave up the idea because of the fear of imposing divorce on her own child. She had several abortions over the years.

[lxxix] The tensions in the Nin-Culmell marriage paralleled those in the Miller-Wickens marriage.

[lxxx] Anaïs refers to her illness when she was expected to die before her parents separated.

[lxxxi] In her account Anaïs says that while she was in bed after the abortion Miller announced the publication of *Cancer* to her. "Here is a birth, which is of greater interest to me" she wrote with complete dissociation.

[lxxxii] This phrase is ambiguous but may refer to the alleged incest.

[lxxxiii] May 26th 1966.

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by
Karl Orend

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